

House & Garden

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CIRCULATING

Ap12

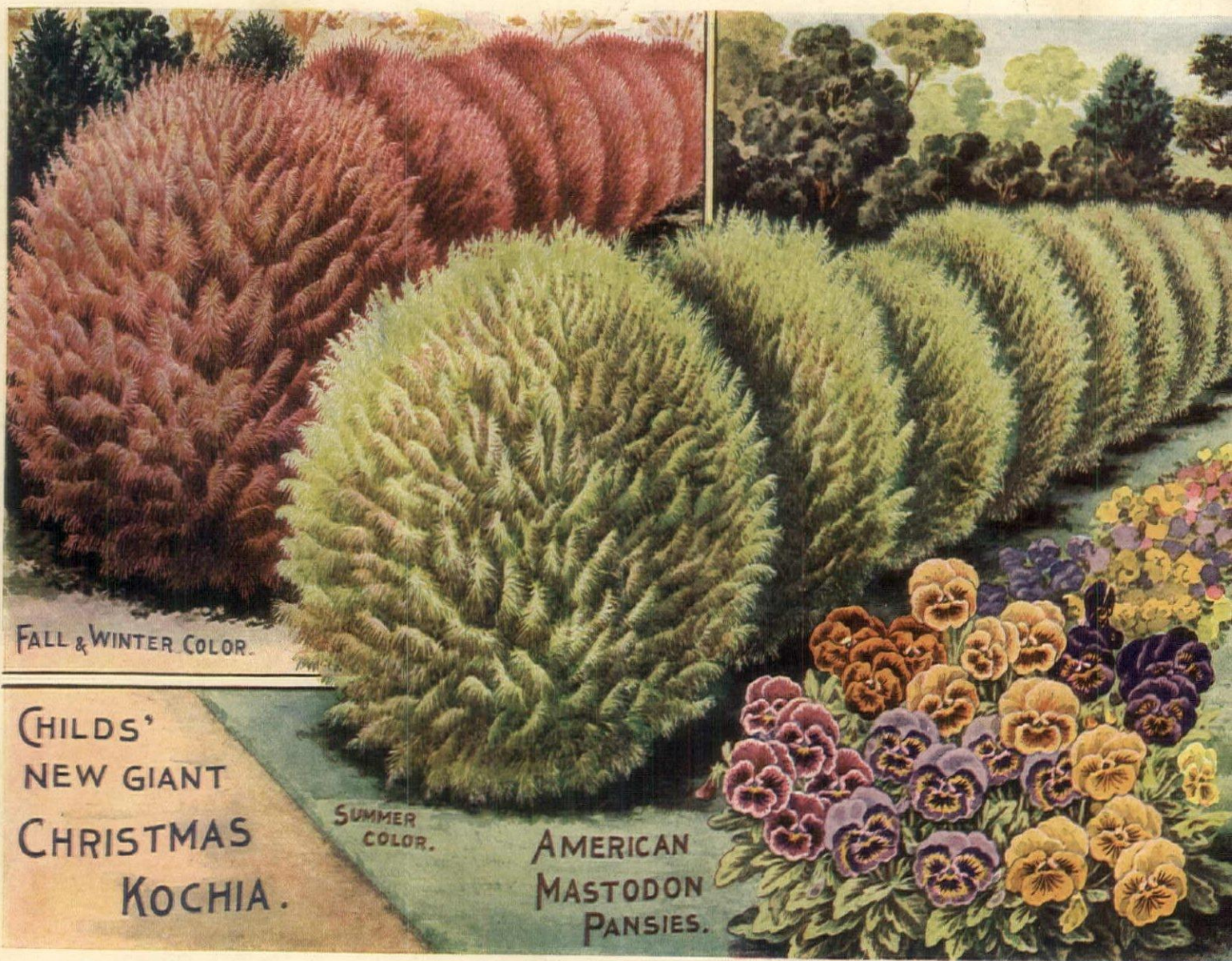


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SPRING GARDENING GUIDE

MARCH 1901

PRICE 25 CT



FALL & WINTER COLOR.

CHILDS' NEW GIANT CHRISTMAS KOCHIA.

SUMMER COLOR.

AMERICAN MASTODON PANSIES.

CHILDS' NEW GIANT KOCHIA

(Christmas Kochia, or Kochia Childsi)

An entirely new and distinct garden or pot annual, admitted to be one of the most decorative plants grown. It is of solid pyramidal habit, dense and symmetrical at all stages of growth, of the most attractive light green color, changing in late autumn to a beautiful claret-red and holding its color until about Christmas, regardless of snow or ice. The plant is three feet tall and over two feet thick, a solid bouquet of exquisite foliage. It is the latest show plant of the garden remaining beautiful long after everything else has faded and gone. Its rich color shows to wonderful advantage after snow has fallen. No new plant on our show grounds ever attracted so much attention as this during the entire summer and fall. As a pot plant it is very valuable, rivaling the palm and the fern for decorative effect, beauty and usefulness up to the holidays. It is easily grown from seed indoors or out. We can say without reserve that this New Kochia is one of the most magnificent plants in cultivation, sure to succeed anywhere, in all soils and all climates.

Seed, per pkt., 20c; 3 pkts., 50c.

THE CHINESE WOOLFLOWER

The most magnificent garden annual. Its ease of culture and long continued season of bloom (early in July until frost), together with its massive bunches of wool-like flowers and glowing crimson color, make it the showiest, most odd and novel garden flower.

10c per pkt.

AMERICAN MASTODON PANSIES

PERFECT MARVELS IN SIZE AND BEAUTY

These Pansies have a robust vigor unknown in other strains. Flowers larger than the Trimardeau, with the substance and rounded form of the German strains, a touch of the Masterpiece in the artistic curves of the petals, the wonderful colors of the Orchid Pansies and a delicate fragrance like the violet-scented.

The enormous size of blooms, nearly four inches across, clear tones of color and with wonderful tints and variegations and free-flowering qualities, even through the hot summer weather, will be a revelation.

Mixed Colors—Such as white with dark center, dark blue and light blue, pure white, black, lavender, violet, blue, bronze (new), royal purple (new), rose, cerise-red, red with silver rim, mahogany, yellow, wine-colored, red and gold, striped, margined, etc.

10c per pkt.

NEW ASTER AMERICAN BEAUTY

The finest type of branching Aster with immense bright, rosy carmine blossoms, on two foot stems. It has the widest petals, largest double flowers, longest stems and best color among Asters.

10c per pkt.

SPECIAL OFFER, 25c—These are the four greatest Flower Seed Novelties and we will mail one packet of each for 25c (just one-half regular price) together with our little booklet "How to Grow Flowers for Garden or Window," and our big catalogue with a dozen large colored plates.

All for 25c, order now.

ORDER AT ONCE. THESE OFFERS WILL NOT APPEAR AGAIN

ICE-PROOF MASTODON PANSY PLANT

Have a Beautiful Bed of Pansies at Small Cost

We grow young, vigorous plants of the Mastodon Pansy in open ground from September-sown seed that are ready for delivery from January to May. For the Southern and Pacific States we can ship now. For colder latitude shipments are made as early in spring as the plants can be put out. They are hardened by the ice and snows of winter, and in spring are ready to jump into vigorous growth and bloom.

Price—Mixed colors, postpaid, 25 for 60c; 100 for \$2.00; 500 for \$9.00

12 NAMED GLADIOLI CHILDSI FOR 50c

A collection of 12 distinct Giant Childsi Gladioli, named, all extra fine sorts and some are new. All colors represented, white, yellow, blue, pink, scarlet, violet, variegated, etc.

100 choice mixed Gladioli Hybrids for \$2.50, postpaid.

7 EXQUISITE DAHLIAS FOR \$1.00

All of the very finest varieties in all classes and colors.

7 named sorts, strong field tubers, for \$1.00, postpaid

10 FLEUR-DE-LIS FOR 50c

All colors mixed. Fine Garden Iris for 50c postpaid.

The 5 Very Finest NEW CANNAS for \$1.00

These are the finest dwarf, large-flowering Cannas in cultivation.

Fire Bird—Intense cardinal-scarlet, largest size.
King Humbert—Orange-scarlet, dark foliage.
King Humbert Yellow—Finest yellow spotted.
Hungaria—Exquisite rosy pink.
Panama—Orange with crimson and gold.

30c each;
the 5 for \$1.00.
All postpaid

OUR GREAT VEGETABLE NOVELTIES

We are introducing this year some wonderful new vegetables, and especially recommend the following:

Matchless Lettuce—Novel and distinct in every way and the finest Lettuce grown.

Children's Supreme Muskmelon—A 20-pound Melon of a rich and luscious quality that is unsurpassed.

Tomato Top Notch—The earliest and in all respects the best and most wonderful Tomato.

Hulless Pop Corn—A real novelty and wonderfully fine.

Klondyke Watermelon—The acme of perfection in quality.

SPECIAL OFFER—These 5 novelties of exceptional merit for 50c.

OUR CATALOGUE of Flower and Vegetable Seeds, Summer-flowering Bulbs, Window and Bedding Plants, Hardy Perennials, Vines, rare new-flowering Shrubs, and the greatest new Berries, free to all who apply. Many sterling novelties.

We are the largest growers of Gladioli, Cannas, Dahlias, Lilies, Iris, etc. Our gardens at Floral Park and Flowerfield comprise more than one thousand acres. We are headquarters for all Bulbs as well as Flower and Vegetable Seeds, and our stocks are large and complete.

Address: JOHN LEWIS CHILDS, Inc., FLORAL PARK, New York

The Truth About Power Lawn Mowers

OWNERS of large estates and municipalities with large parks—where there is a wide expanse of lawn to be kept in condition—have long realized the resulting economy of using power driven machines for cutting grass.

Some five years ago we put on the market the first walking power driven mowers ever built, and many of those first Ideal machines are still rendering good service. However, like the automobile, the gas engine, the aeroplane, etc., the most practical and valuable development work has taken place with the machine in actual everyday use.

After five years of careful and practical study, our engineers finally conceived the idea of building a tractor power lawn mower—not only have we done away with the idea of trying to drive the cutting blades direct from the engine, but we have also simplified the construction throughout.



The Same Principle as the Hand Mower

What we have done is to simply incorporate in a power driven machine the same principle that is embodied in a hand mower. The illustrations on this page show exactly how the tractor idea has been worked out. We have simply mounted the engine on a substantial frame above the heavy roller. This roller is driven by a belt from the engine. The mower, you will notice, is fastened to the frame by three brackets and is simply pushed ahead of the roller, and the blades are operated by the traction of the side wheels.

The Test That Tells

The advantage of pushing the mower ahead of the machine instead of connecting the power to the mower is quite obvious. It eliminates the possibility of damage, should the knives suddenly strike some obstruction.

In fact, the real test of a power driven machine comes when the mower suddenly strikes a stick, a bone, a piece of cloth or any obstruction that will occasionally find its way into the very best kept lawns. This obstruction may stop the machine instantly—if the engine is connected direct to the cutting knives, it is this sudden stop which causes trouble by injuring and possibly breaking some part.

The Ideal being of the TRACTOR type, cannot be injured in the slightest by suddenly running into some obstruction, because the traction wheels slip and no damage is done.

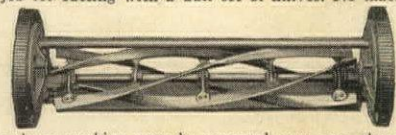


Simplified Construction

The design of this Ideal Tractor Lawn Mower is so simple—it is so free from all unnecessary complications—the principle employed is so obviously correct, that it can safely be called a machine that is not only fool-proof but practically accident-proof. We have done away with all necessity of complicated clutches to wear and get out of adjustment. The single cylinder engine is of very simple construction, with hit and miss governor and jump spark ignition. It is, in fact, an engine designed especially for the work.

Extra Set of Blades

We furnish with every machine, an extra cutting mower. This eliminates any possible excuse for endeavoring to do a good job for cutting with a dull set of knives. No matter how



constantly a machine may be operated, you can always keep a set of sharpened knives on hand, so one set of knives can be taken out and another one substituted in two minutes' time.

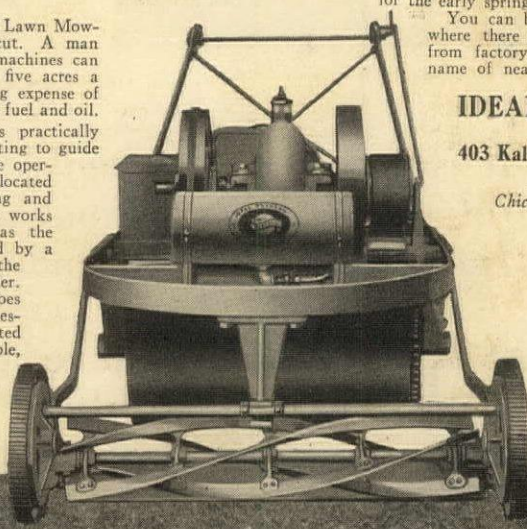
Very Economical

One man with an Ideal Power Lawn Mower can do as much work as five or six men with hand machines. This is most important when labor is scarce. At a very nominal expense, the Ideal will keep your grass cut, rolled and in the pink of condition. In these times when labor is so badly needed for industrial and agricultural work, there is every reason why the Ideal should be employed wherever there is grass to be cut.

Cuts Four to Five Acres a Day

The Ideal Tractor Lawn Mower has a 30-inch cut. A man with one of these machines can mow from four to five acres a day on an operating expense of about fifty cents for fuel and oil.

The operator has practically nothing to do excepting to guide the machine. At the operator's left hand is located a lever for stopping and starting. The lever works a belt tightener, as the machine is operated by a belt driven from the engine to the roller. This method does away with the necessity for a complicated clutch—it is simple, safe and sure.



Use It for Rolling the Grass

With the Ideal is also furnished a small caster, which may be substituted for the cutting knives, and the machine is then ready to be used as a lawn roller. The weight of the machine when used as a roller is approximately 500 pounds. When heavier rolling is needed, more weight can easily be placed in the machine.



Cuts Close to Walks, Flower Beds and Shrubbery

The Ideal is so simple and easy to handle that you can run it practically any place that a hand mower can be operated. You can work very close to the walks, close up to the shrubbery and to the flower beds.

10 Days' Free Trial

If you are interested in a Tractor Lawn Mower we will gladly place one of the machines at your disposal for 10 days' trial, that you may see for yourself how thoroughly and economically they do their work.

We sell the Ideal Tractor Mowers under a positive guarantee of satisfaction—we do not claim that it will give satisfaction if used where the grass has grown so long that a mowing machine should be used—but for keeping a lawn in good condition it will do the work cheaper and better than any power mower on the market, and we will gladly refund money on any machine that fails to give satisfaction when properly operated.

Where conditions are reasonable, and with ordinary care, the Ideal Tractor Lawn Mower should give good service for at least 10 years.

Order Early

On account of traffic conditions, it is advisable to place order as early as possible, to ensure having the machine ready for the early spring work.

You can buy the Ideal through your local dealer, or where there is no dealer near you, we will ship direct from factory. Write today for complete literature and name of nearest dealer.

IDEAL POWER LAWN MOWER CO.

R. E. OLDS, Chairman,

403 Kalamazoo Street

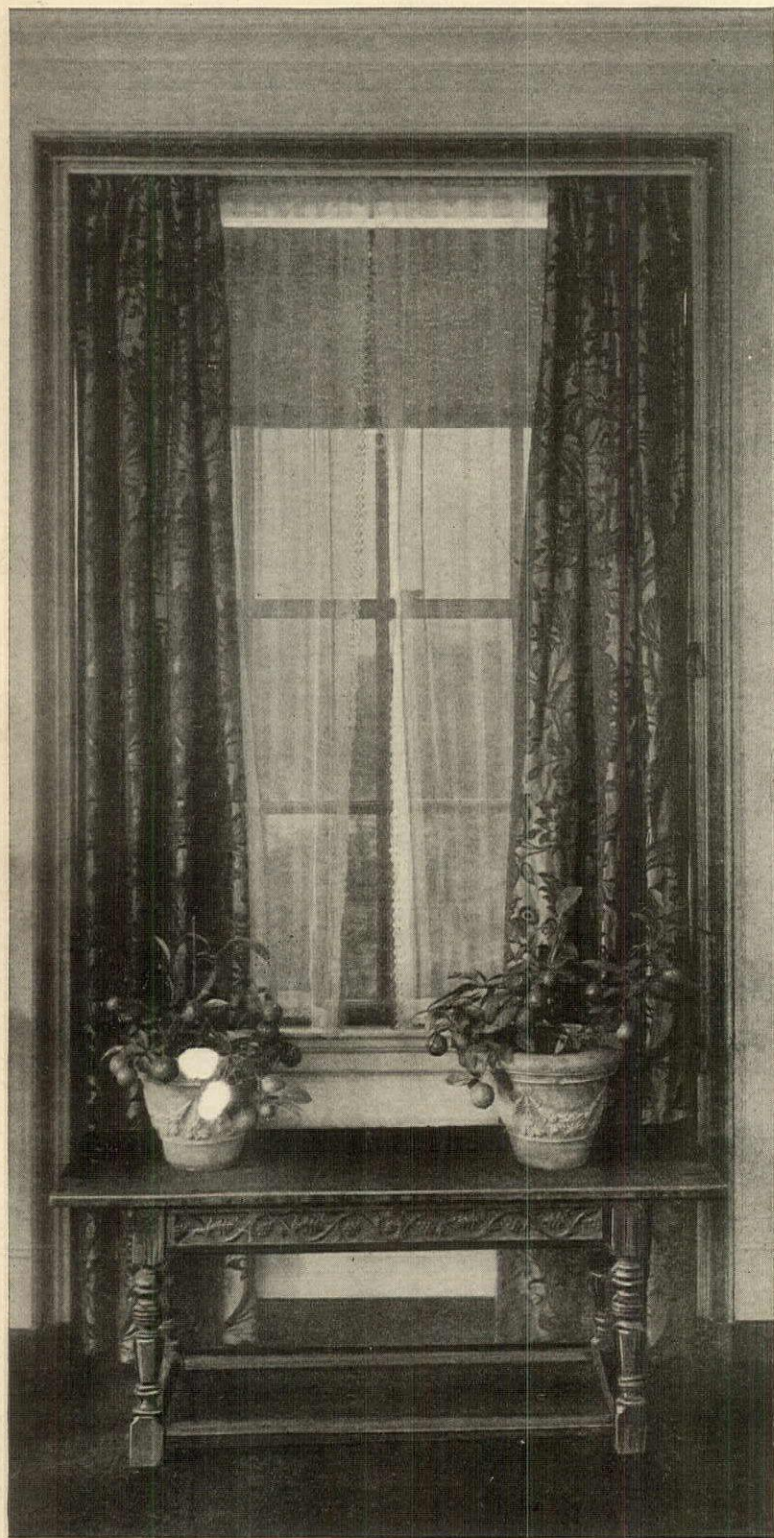
Lansing, Mich.

New York Office—270 West Street

Chicago Office—163-171 North May Street

IDEAL TRACTOR LAWN MOWERS

Do You Really See Your Own Home



Here is one of the simple, charming little bits of home-making pictured in the April issue of House & Garden

Did you ever try pretending you were a stranger in your own house?

That living room rug—you'd never dreamed it was so shabby! . . . Those curtains certainly are suited to a room with a north light. . . . A friend who ever chose that couch—not you, surely! . . . apt to be a bit discouraging, this scrutiny, unless you have a friend like the

Interior Decorating Number

APRIL

House & Garden

that will tell you not only what to buy for your house and where to buy it, but how to get the good out of the things you have, and how to add the little touches that change them from hand-me-downs to heirlooms.

There's a comprehensive diagnosis of common house living rooms—what's wrong with them, what's wrong with yours, and why. The best of the new wallpapers and the new fabrics are described and illustrated, and there is expert advice on how to combine them.

An intimate little study of George Washington as an interior decorator and Thomas Jefferson as an architect—a discussion of the possibilities of Oriental printed fabrics—cornices—benches—stools—torchères—built-in bookcases—and the collectors have an article all to themselves on couches, settees and sofas, as practical a form of collecting as one's family could wish.

It isn't money that makes the house beautiful—it's knowing how. Read the April House & Garden and you'll see why.

If you have a house or are going to have a house, be sure to reserve a copy of this Interior Decorating Number at your usual newsstand now.

25 Cents a Copy

\$3 a Year

"CREO DIPT" Thatch Roofs

Home Attractiveness

THE building of a home is an important event in any life, but there is an element of uncertainty in house building. Some houses never seem to work out right. Some subtle atmosphere which could not be detected in the drawings changed the whole complexion. "It looks so different on paper when beautified in perspective by the expert Architect."

All of which goes to show that perhaps you have said like some owners—"Never mind the exterior, I want a good interior. I live inside—not outside. Give me a beautiful home inside, and my neighbors must put up with the outside." This is not true! We owe a duty to our neighbors; we do care what our neighbors think of the appearance of our home, and the ideal home is a well-balanced structure, harmonious in detail and attractive outside as well as inside.

Those houses which have that "indescribable something" are, after all, an expression of the owner's individuality, a sincere development of his needs and manner of life, and a blending of all that Nature has given, with the character of the design in structural integrity, honesty of expression, right proportions and simplicity of outline.

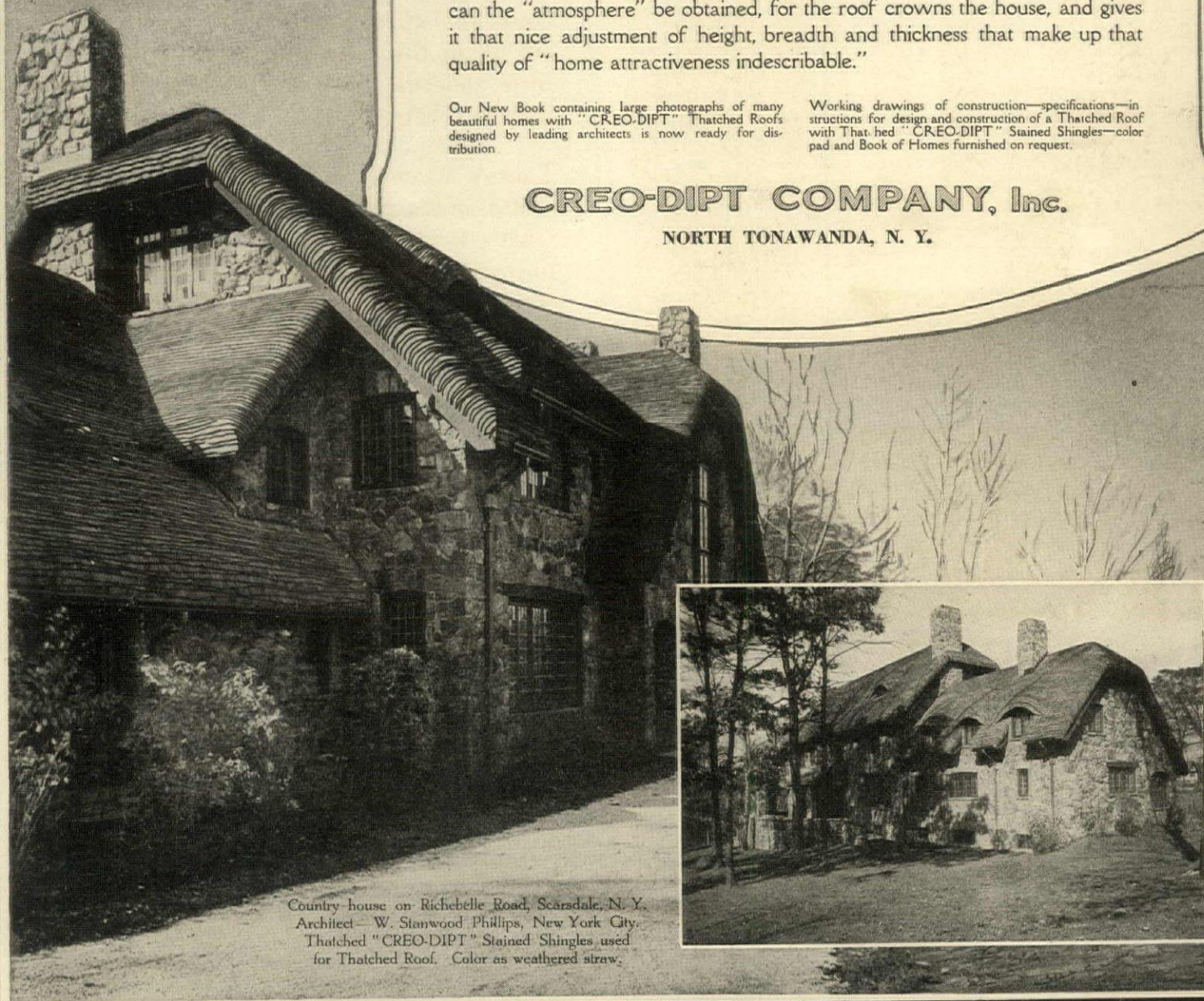
In no place has the "home atmosphere" been more perfectly portrayed than in the simple village house of England, and that which has helped most has been the quaint thatched roof of straw. In these days of "modern building," in no better way than with Thatched "CREO-DIPT" Stained Shingles can the "atmosphere" be obtained, for the roof crowns the house, and gives it that nice adjustment of height, breadth and thickness that make up that quality of "home attractiveness indescribable."

Our New Book containing large photographs of many beautiful homes with "CREO-DIPT" Thatched Roofs designed by leading architects is now ready for distribution.

Working drawings of construction—specifications—instructions for design and construction of a Thatched Roof with Thatched "CREO-DIPT" Stained Shingles—color pad and Book of Homes furnished on request.

CREO-DIPT COMPANY, Inc.

NORTH TONAWANDA, N. Y.



Country house on Richebelle Road, Scarsdale, N. Y.
Architect—W. Stanwood Phillips, New York City.
Thatched "CREO-DIPT" Stained Shingles used
for Thatched Roof. Color as weathered straw.

Superb English Delphiniums

WE are tempted to say that the Improved English Delphiniums are the most beautiful hardy plants in cultivation, but we are also tempted to say this of a score of other things, and, of course, it is impossible to say which is the most beautiful of hardy plants, for they have such an immense variety of beauty that the wonder grows that people continue to plant, by the millions, bedding plants which have little or no beauty, are an annual expense, and cost quite as much as hardy plants whose first cost is their only cost, and which increase in size, in beauty, and often in quantity, year after year. These Delphiniums may not be the most beautiful hardy plants, but they are among the most beautiful, and nothing can be more distinct and satisfactory. They are stately and picturesque, some varieties growing 8 feet high in rich soil; they have immense spikes of most beautiful flowers of every imaginable shade of blue, and their season is a long one; in fact, they will bloom from spring till fall if properly treated.

CULTURE OF DELPHINIUMS.—The culture of Delphiniums is exceedingly simple, and the results out of all proportion to the slight amount of care necessary. They thrive in almost any position. The soil may be a rich, friable loam, which suits them finely; but any soil, even hot and sandy, if well watered and manured will give excellent results. Dig deeply—trenching is better,—add plenty of well-rotted manure, and plant about 2½ feet apart. Placed in lines, as a background to a border, or in groups of, say, three plants at intervals, the effect of the Delphinium is exceedingly fine. They look well in beds, also, arranged at the same distance apart each way. They are grand grown in masses of large groups of separate colors, and may be associated with shrubs with great advantage, succeeding well in shrubberies because of their robustness. They are most effective planted with white flowers, especially with Miss Luigard Phlox or Candidum or Annunciation Lilies. A succession of flowers may be expected from spring to late autumn, especially if the spikes which have done flowering early be cut off; fresh growth will then be produced which will give blossom. Copious watering in summer will be attended by increased size of spike and flower; in fact, in seasons of prolonged drought, water is absolutely a necessity on many soils if the varieties are to exhibit themselves in their true size and beauty of flower and spike. Top-dressing is greatly recommended on certain soils, instead of the bare surface of the ground being left exposed to the sun. Some of the neater dwarf alpine and other hardy plants may be utilized to plant between and around Delphiniums. Coal ashes strewn over the crowns will protect the plants from slugs through winter and spring. As we have intimated, any garden soil suits the Delphiniums; it is, however, necessary to secure



Specimen Plant of Improved English Delphiniums

sorts such as are offered below in order to obtain an effect superior to that afforded by the old smaller-flowered varieties. No amount of liberal treatment will cause the smaller-flowered kinds of a few years back to develop into the gorgeous hybrids of today.

Special Offer of Improved English Delphiniums

Delphiniums have been a great specialty with us for twenty-five years and our stock is by far the finest in America.

	Per Doz.	100
Fine Mixed English , grown from seed of famous named sorts	\$2.00	\$14.00
Selected Varieties , selected from thousands of seedlings grown from choicest named sorts.....	3.00	20.00
Extra-selected Varieties. Each, 50c.....	5.00	

OTHER DELPHINIUMS

Belladonna. The freest and most continuous blooming of all, never being out of flower from the end of June until cut down by hard frost. The clear turquoise-blue of its flowers is not equaled for delicacy and beauty by any other flower. 20 cts. each, \$2 per doz., \$12 per 100.

Chinense. A very pretty variety, with fine, feathery foliage and intense gentian-blue flowers in open panicles. 15 cts. each, \$1.50 per doz., \$10 per 100.

Chinense album. A pure white form of the above. 15 cts. each, \$1.50 per doz., \$10 per 100.

Formosum. The old favorite dark blue with white center; 3 to 4 feet high. Very vigorous, free-flowering, and one of the best. 15 cts. each, \$1.50 per doz., \$10 per 100.

Formosum caelestinum. Charming light blue variety of above; most exquisite shade of blue. 20 cts. each, \$1.75 per doz., \$10 per 100.

Our Catalogue for 1918 is now ready and will be sent free on request. It gives prices and descriptions of the most comprehensive list of Hardy Plants, Peonies, Phloxes, Trees, Shrubs, Roses and Hardy Vines in this country.

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King

GREENHOUSES

*"She was a vision of delight
When first she gleamed upon my sight."*

Wordsworth's lines to a joyous child are equally descriptive of a graceful King Greenhouse filled with the color, the fragrance, the exquisite life of flowers, nature's own children.

Built to harmonize with the surroundings and to conform to your own ideals, every King Greenhouse has a distinctive individuality. We might almost say a personality combining dignity with bright, sunny cheerfulness.

We would like to tell you more about the special King features, and show you how our experts can express your individuality in your greenhouse. Illustrated literature will be forwarded upon request.

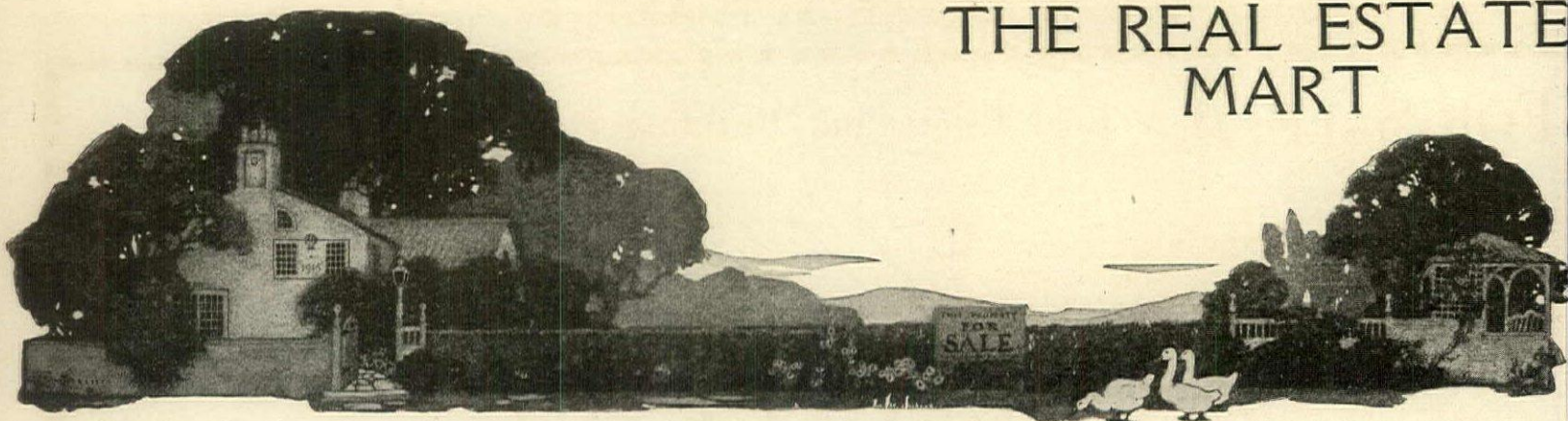
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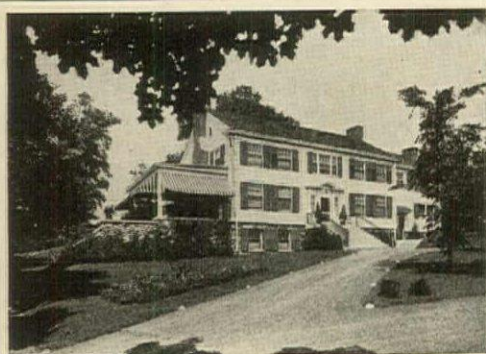
THE REAL ESTATE MART



You Can Sell Your Home through HOUSE & GARDEN

Now is the time to sell your home. There is a big demand for finished homes. Send us a description of your house and grounds with photograph if you have one. You can buy space in the Real Estate Mart at \$5.00 per inch. Mail your advertisement to the nearest representative or to House & Garden direct. Be sure to specify space desired.

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THE HOUSE



THE PORCH

Greenwich ON THE SOUND

A PERFECT Colonial Shore Front Residence with beautiful water views. Near the Indian Harbor Yacht Club. Private dock, garage with living quarters.

Magnificent old trees, gently sloping lawn, with garden.

The house contains living room 18 x 30, dining room, hall, den, billiard room, kitchen, pantry and laundry. 4 master's bedrooms, three baths, extra lavatories and 3 servants' rooms. Steam heat, electricity. One mile from station.

\$45,000. Prize Winner at Architectural Contest.

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THE REAL ESTATE interests comprise about 900 City Lots and 400 Acres of unplatted lands, all of which lie in and adjacent to a thriving City of the Middle West, of about 35,000 people. Industries of the City are varied, it being one of the best Manufacturing Cities of the State.

For several years the owner, in addition to the sale of Real Estate, has been conducting a House Building Campaign. In furtherance of this plan he established a fully-equipped Retail Lumber Yard and Builders' Supply House. The Lumber Yard has "A No. 1" Railroad facilities.

The business has shown a wonderful growth.

The owner wishes to retire from active business and offers this property as an entirety. It is a great opportunity for an energetic man to step right into a successful established business.

Investigation invited.
Bank references exchanged.

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The cost of building is not as high as is generally believed. We will be glad to assist you with estimates and architectural suggestions. Let us send you an illustrated brochure describing the property.

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FREE INFORMATION

Service will send you complete information about what to use in building or decorating, remodeling or refurbishing your home. Write to: Information Service, HOUSE & GARDEN, 19 West 44th St., N. Y.

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IF YOU HAVE BEEN HOLDING YOUR CASH WITH THE THOUGHT OF A WAR BARGAIN THIS IS YOUR OPPORTUNITY

ESTATE OF 6 ACRES

modern 14-room house, several baths, steam heat, electric light; combination stable and garage with living quarters; garden of over an acre. House alone could not be sold for the price. Will sell for \$20,000; half cash.

J. REORBE B. M. INASH
BABYLON TELEPHONE 22 LONG ISLAND



Bay Shore Home Near Great South Bay

10 rooms; large dining room, with bay window, porch, library, 4 master and 3 servant bedrooms, 4 bathrooms, butler's pantry, parquet floors—house contains every conceivable modern improvement and convenience—hot water system, vacuum outfit, open fireplaces, &c., and 2-story combination stable and GARAGE, with space for 3 autos.

TERRY & BREWSTER, Bay Shore, L. I.
Phone 302



If you intend to build and wish your new home to be different from the common-place and expressive of your individuality, you will be interested in my proposition in regard to special sketches and in the two publications described here. "Colonial Houses," with new designs for 1918, containing floor plans, perspectives, descriptions and estimates for designs in that ever-pleasing style. Price by express prepaid, \$2. "Stucco Houses" containing perspectives and scale floor plans of designs suitable for this imperishable construction. Price by express prepaid, \$5. In ordering give brief description of your requirements and they will have earnest consideration. Plans furnished for the alteration of old buildings to the Colonial and Stucco Styles. Fireproof dwellings a specialty. Visits for consultation and inspection.

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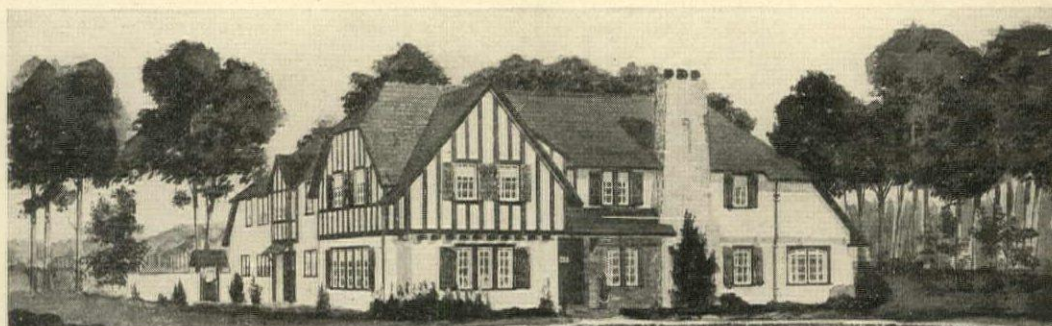
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Whom Shall I Go to For
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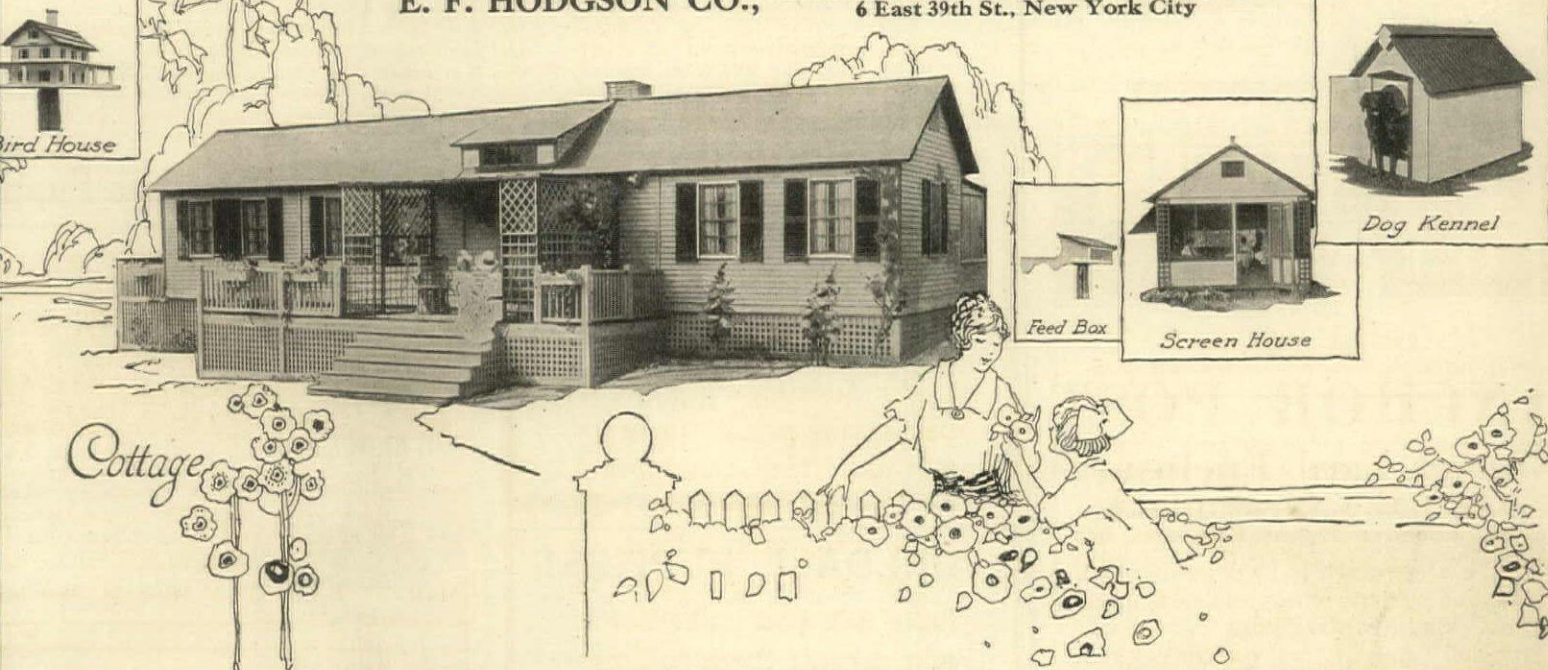
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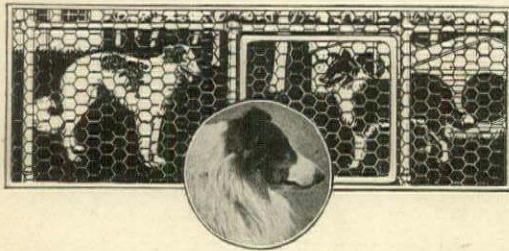
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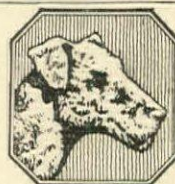
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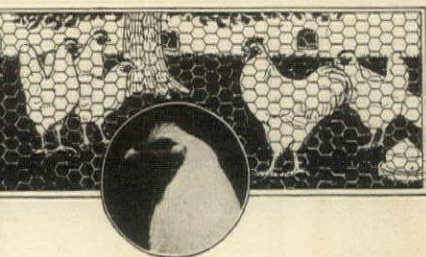
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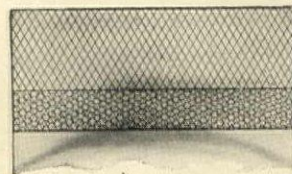
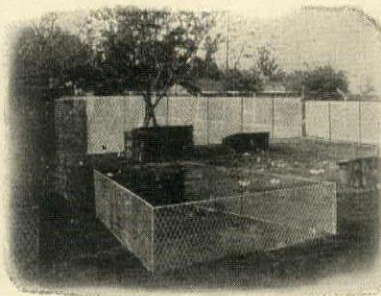
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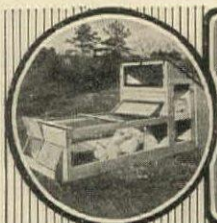
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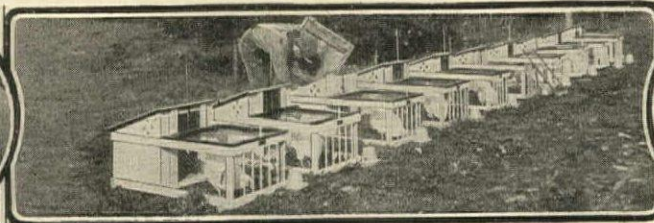
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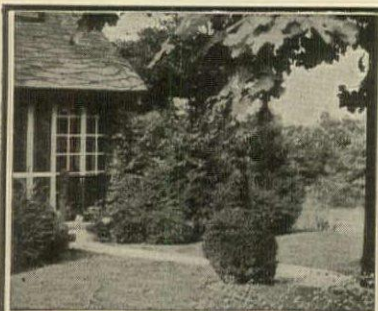
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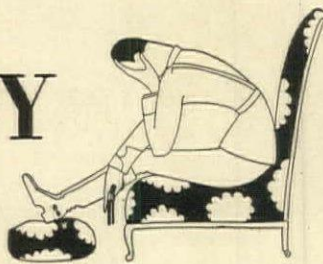
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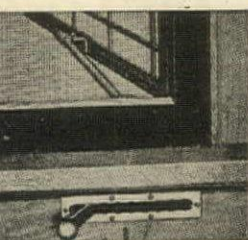
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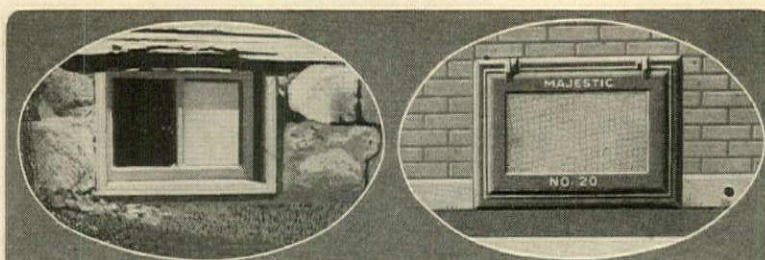


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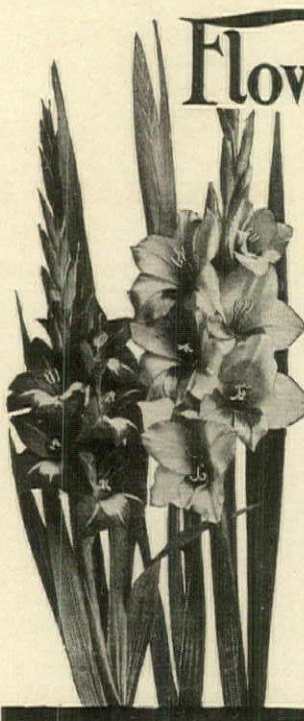
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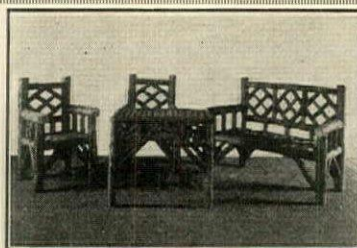
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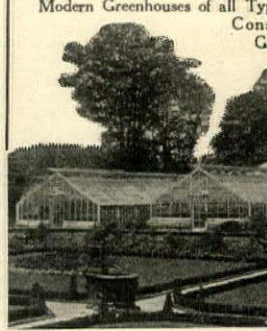
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in sizes up to 18 feet—60 varieties. Plant them freely. They are decorative twelve months in the year. That we offer

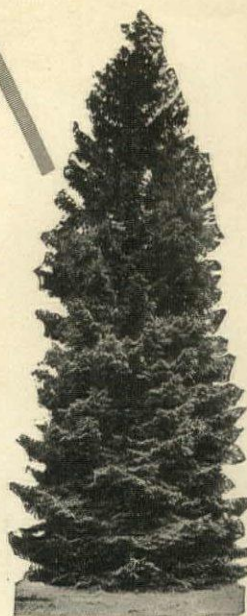
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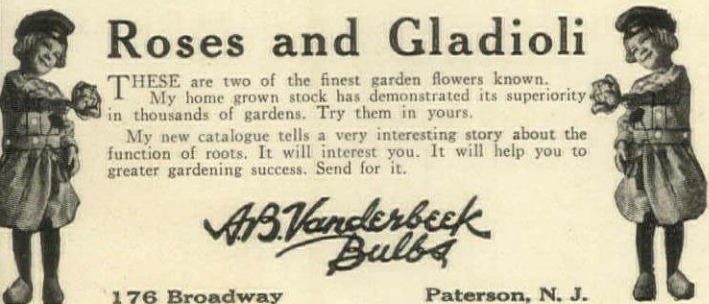
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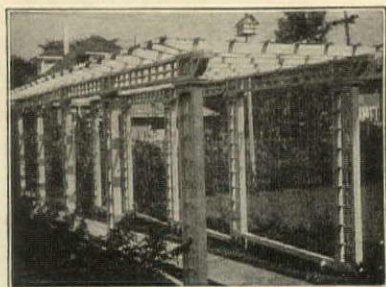
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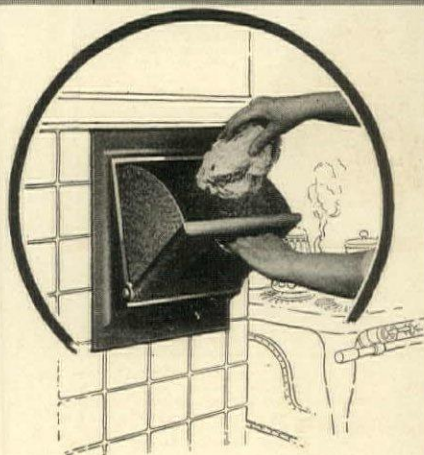
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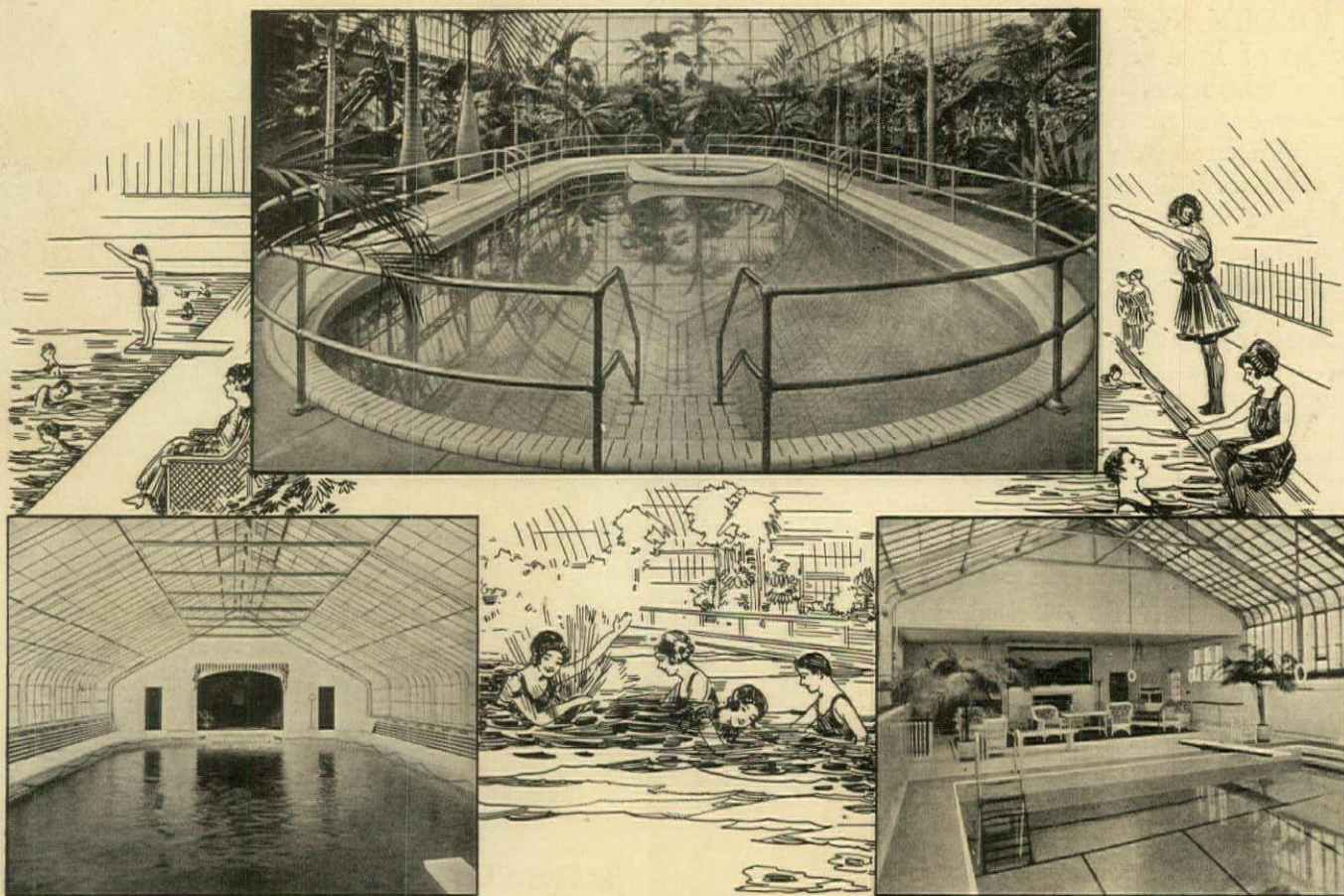
The door shown is located in the kitchen. Into it is put everything that is not wanted—tin cans, garbage, broken crockery, paper, sweepings, bottles, cardboard boxes—in fact all those things that accumulate in the home from day to day and are a continuous nuisance and dangerous health hazard.

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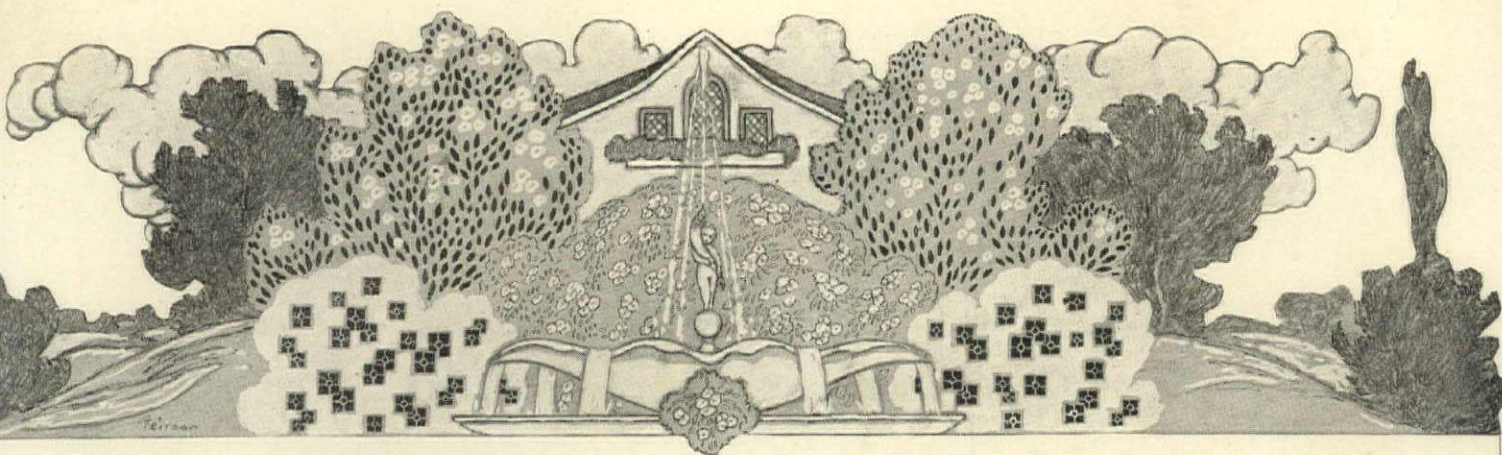
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House & Garden

CONDÉ NAST, *Publisher*
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THAT INTERIOR DECORATION NUMBER

WE hear a lot these days about balanced diet. Did you ever hear of balanced reading? And balanced magazines? Well, then, the April HOUSE & GARDEN—that Interior Decoration Number—is an example. There are three ingredients—good pictures, and informative text, good arrangement and a rapidly presented variety of topics.

Start off with "The Country House Living Room"—a variety of types for various kinds of houses, together with color schemes.

Then follows a country house—not too big, but big enough for the architect to produce striking results. Following on the editorial comes a collector's article on couches and settees. The scene quickly changes to the house of Joseph Urban, the artist of the Metropolitan stage settings, and shows what he did with the interior of an old-fashioned house. At this point the garden enthusiast gets two pages of pictures and text showing complete operations in making a war garden. Then back to decoration again, with an article on "Getting the Good Out of the Victorian"—every one of us has some Victorian furniture, and it has returned to popularity of late. The next two



One of the five full-page illustrations in the April issue

pages show a house in California, and—this is a fact—some new evidence on George Washington which proves that the father of his country was an amateur decorator as well as architect! Then comes new paper, the revival of the cornice and the Little Portfolio. McCollom writes of melons and the shoppers present a page of benches and stools.

The gardener next finds two pages of garden sketches by Rosé—remarkable pieces of black and white work. Then the last of the articles on Spanish furniture. In the following four pages are articles on the use of the torchère, on built-in bookcases, a house in Virginia, how to grow ivy, and a new brand of pottery.

The Shoppers this month have specialized on lamps and shades—those necessary accessories to the completion of a room. And after the shopping pages are an article on what fabrics combine successfully in decoration, the War Garden Department and the Gardener's Kalendar.

Altogether this number promises to be the star issue of the Spring. It is both practical and inspirational, a fine example of balanced magazine reading.





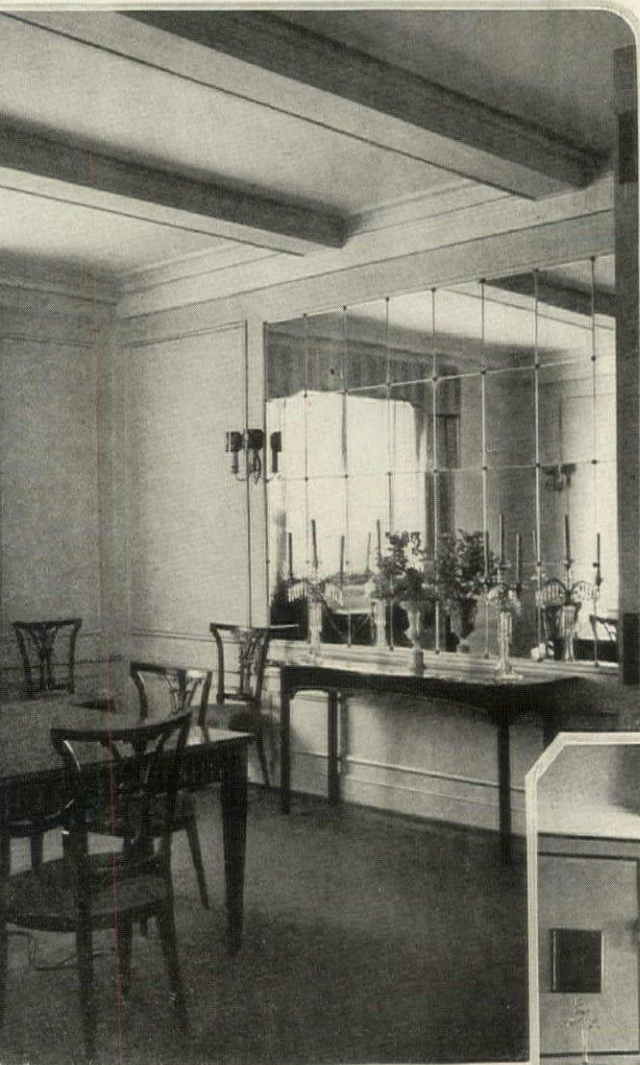
THE GARDEN *of* AN ARTIST

One of the most picturesque gardens in the vicinity of that picturesque city Stockholm is owned by the young Swedish sculptor, Carl Milles. It was designed by him to give setting for some of his works and was made, in the main, from odd bits of architectural details picked up here and there. The column came from the old Royal Opera House. Other views of this garden are to be found on pages 22 and 23



Gilles

A sense of repose and dignity is lent this living room fireplace grouping by the mirrors that flank the chimney breast with consoles and alabaster lamps beneath. These views are from the apartment of Mrs. George Moffett in New York City. Mrs. Emott Buel, decorator



On the opposite side of the living room is a large davenport with a beautiful fanlight mirror over it and flower paintings in the adjoining panels. The walls are peacock blue with dull gold molding, the furniture mulberry and the carpet taupe. Bright peacock cushions and small black lacquer tables enliven the color scheme



In the dining room the dull north light is dispelled by a large mirror set in the French fashion of small squares held in place by gold rosettes. This reflects the two crystal lustres and the alabaster vase on the black marble-topped console. Under curtains are thin gold silk and the hangings green and gold striped damask

THROUGH THE LOOKING GLASS

The Dozen and One Uses for Mirrors in Decoration

NANCY ASHTON

WE have all enjoyed strolling merrily hand in hand with the immortal "Alice" through the mysterious realms of the other side of the looking glass. But how many of us have realized the possibilities of the adventures on this side—the adventures with the mirrors themselves? How one may make a small room, large; a dark room, light; a dull room, gay. All this and much more may be accomplished if one happens to know how.

There are several things to bear in mind. One must choose the right mirror. It must have suitability, as well as utility and beauty. One would hardly welcome an ornate reproduction of a Louis XV design in a simple English living room. Nor would an austere Colonial mirror be at home in a French drawing room. In these days of beautiful reproductions and new designs there should be no difficulty in making a wise selection.

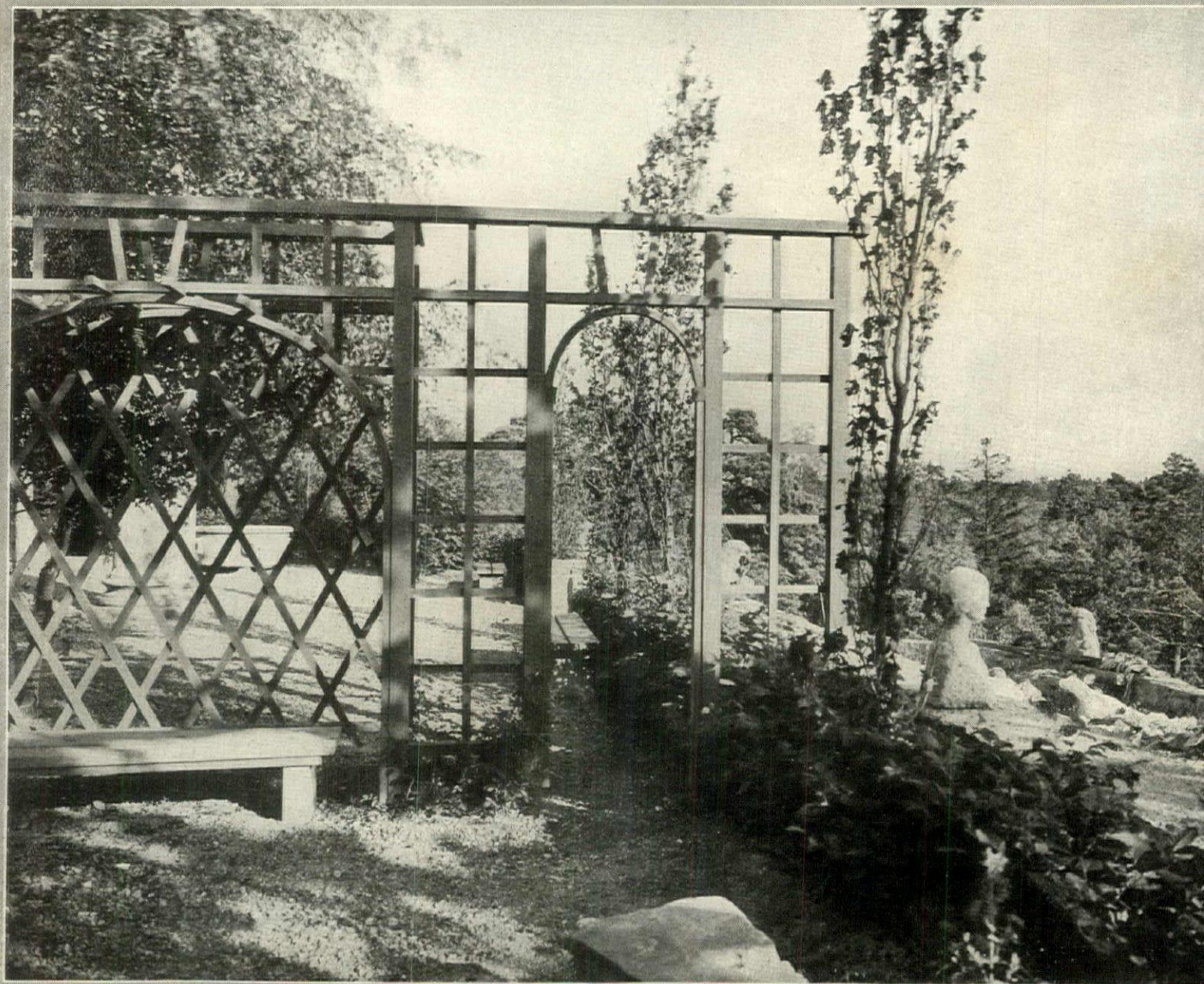
Then one must know where and how to hang it. Very few of us would be guilty of placing a mirror where it would be practically useless, but it is well to remember that they should be hung on the eye level. There is great decorative value in a pair of mirrors flanking a fireplace. A sense of repose and dignity is invariably the result.

The New York apartment of which photographs are here shown illustrates the effectiveness of skillfully managed reflections. The living room with its plain walls broken into panels by narrow dull gold molding has the arrangement of mirrors of which we just spoke. The sense of balance has been carried out in the consoles under the mirrors and the alabaster lamps. It is a friendly, reposeful room in consequence. The added beauty of the color scheme (peacock blue walls, mulberry furniture, taupe carpet) is not to be overlooked.

On the opposite side of the room there is another equally well planned arrangement. A large davenport forms the nucleus of a group with a beautiful fanlight mirror over it and flower paintings as companion pieces. There are small black lacquer tables conveniently placed and bright peacock cushions give a touch of gaiety.

The dining room is a particularly happy example of the wonders accomplished by a mirror. Here you have a medium sized room with a dull drab north light and nothing but an unfriendly city wall as an outlook. Then the transformation. A large mirror in the French fashion, that is, cut in squares and held in place by small gold rosettes, was placed on the main wall, completely filling up the central panel. This, of course, added tremendously to the spaciousness of the room and gave it light as well. In it are reflected two lovely crystal lustres and an alabaster vase which stand on a black marble-topped console. You may also catch a glimpse of a huge gold-fish bowl on an iron stand with its crystal drops. The window has been cleverly treated with thin gold colored silk under curtains which are kept drawn, and green and gold striped damask side curtains.

These few instances suggest only some of the possibilities of the mirror well-placed. But they may start some reflections.

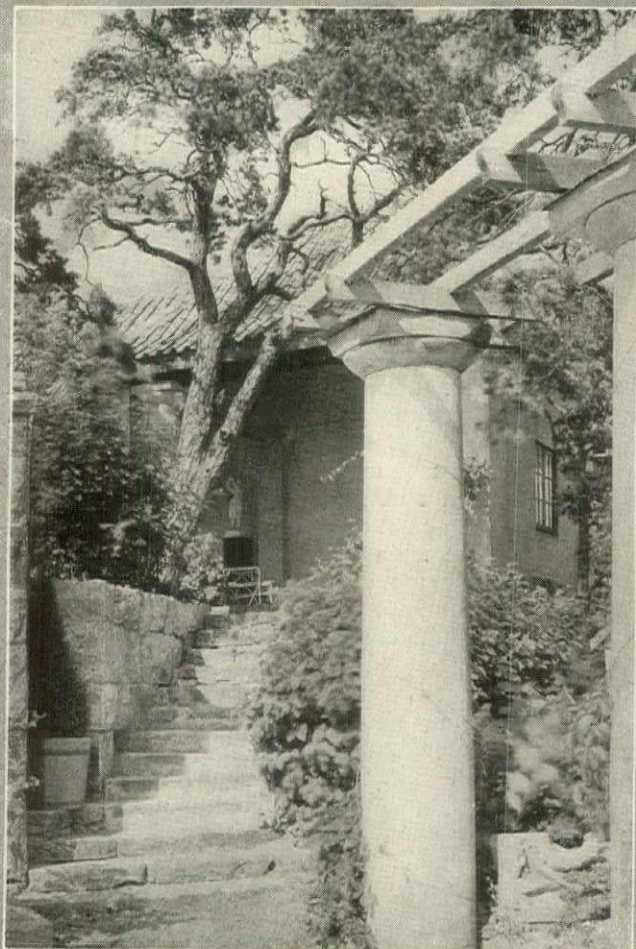


A lattice screen divides the upper terrace. Sculpture is scattered about

(Left) A glimpse of the steps leading up to the shelter of the cloister gallery

(Right) View from the cloister along the upper terrace to the house

THE
GARDEN
of
CARL MILLES
AT LIDINGO,
SWEDEN





retaining walls are divided by pilasters and niches in which will be
pieces of sculpture. The walls, of hewn stone, are laid in mortar,
but the steps are set in earth to allow vegetation

The sculptor's famous statue of Suzanna, executed in black granite, forms
the center of interest. Walks around the pool are large flagstones. A cloister
circles the pool and connects with the house



THE BEGINNINGS of BEING RESPECTABLE

A SENSE of responsibility is the beginning of being respectable. We speak of a man "settling down." Invariably this comes when he assumes some responsibility—a wife, a family, regular work, a home, a future. Let that sense of responsibility awaken, and the man shows signs of developing into what is commonly known as an "estimable citizen." But back of these estimable characteristics, what? Ownership.

The very undertaking of ownership presupposes a willingness to assume responsibilities. Thus, a man buys a house. He is immediately responsible to himself and to his family to keep it in good repair and furnished in good taste, he is responsible to his neighbors to keep the surroundings of that house in good and pleasant condition, he is responsible to the community to maintain the road that runs before it by paying taxes. In short, a man begins to be respectable when his sense of responsibility extends from his own personal creature comforts and pleasure to others and to the locality in which he lives. From this it is only a step to the development of a national conscience, which we call patriotism, and from a national to a cosmopolitan conscience, a conscience which is sensitive to injustice in other lands and is quick to demand its extermination.

During the past year the American people have had their horizons tremendously widened. They found themselves responsible to a vague something called the American ideal of democracy, they found themselves responsible to other people in other lands, and they have been called to shoulder that responsibility and have done it willingly despite the sacrifices it entailed. But America could scarcely have hoped to sustain such a burden had not the mass of the American people been schooled in the fundamental responsibilities of a home, a garden and a debt to the community.

THERE is on foot a movement to induce Americans to own their town homes. In addition to the particular advantage this gives the owner himself, the movement is a very vital training in good citizenship. For the backbone of a nation is its everyday people who own their everyday homes and live their everyday lives and do their everyday work. The marvellous spirit of France which has been sustained during these four years of tribulation can be accounted for by the fact that the French peasant owns the soil he tills. The collapse of the Russian national ideal is directly traceable to the fact that 75 per cent of the 180,000,000 population, the farmers, did not own their own land and homes; they had no national responsibility because they had no personal ownership. The problem that England must solve sooner or later is this very same "own your home" question. It is, then, a far-sighted move to awaken Americans to the necessity for owning their own homes. It will make a more respectable nation. It will give us a solidarity and a quickly aroused sense of responsibility to the democratic ideal and its establishment in other lands which, in a word, is what this great war is being fought for.

National responsibility has taken very material forms this past year. It has called our sons to the battle line, it has asked us to lend our money to the nation and to contribute to the nation's great work of mercy, the Red Cross; it has imposed upon us—for our good and the good of others—certain necessary dietary restrictions, it has made us dig up the garden and grow our own food. All these things are part and

parcel of the development of responsibility and respectability, respectable man is one who contributes his share to the common good. It is necessary that we understand the philosophy of this great movement before we can grasp its practical applications.

Today it is the duty of every American to subscribe for at least one Liberty Bond in each Liberty Loan issue, just as it is his duty each year to pay his taxes. It is his duty to curb excess and waste at his table by following the Government rules of meatless and wheatless days. It is his duty to give to the Red Cross, just as it is his duty to help support churches and charities and other mediums for good in his community. By these means has the everyday American grown up from a small town man to a national citizen. According to the measure with which he assumes these fundamental responsibilities will depend his future development into a citizen of the world.

THE nations of the world are facing the problem of widespread socialistic propaganda. The socialists demand for each man an equal share of ownership. This is also the basis of American democracy. In America a man has not alone the right but the opportunity for ownership. The legislation of the present is directly aimed against the man who owns more than his share. The day will come when a man can afford to be immensely wealthy, because immense ownerships and wealth require more responsibilities than it is humanly possible for one man to carry. This is the price of democracy—that the owner is responsible. But it also has its compensations. Ownership gives power. The man who owns a Liberty Bond controls the power of the money, the man and woman who own a home and pay taxes control the franchise for that home, the man who owns a backyard has the power for supplying his family with food if he will work to grow it.

WE stand at the crossroads. In the past, when a nation was at war its landed barons alone assumed responsibility because they alone had it. In the travail of the present world conflict is being fought for the concept of universal democracy. When nations of the world go to war—as God grant they never shall—it will be the sentiment of the whole people because then the whole people shall be owners.

In this lies the strength of America—that its people are under the ownership of their homes together with the responsibilities ownership entails. This is why, after a long and trying period of injustices, they arose to help crush the tyrant factor of the world. That is why they are going to float the next Liberty Loan, why they will give another hundred million to the Red Cross, why they planted 3,000,000 gardens last year and will plant 4,000,000 this year.

In starting this editorial I said that the sense of ownership was the beginning of being respectable. The word respectable has fallen into disuse and become a misnomer. Nevertheless it is the state every man wants. He wants a respectable home, a respectable neighborhood, respectable clothes, a good education for his children and a prospect for their future advancement. There is no other basis for the future or the present save the basis of ownership.

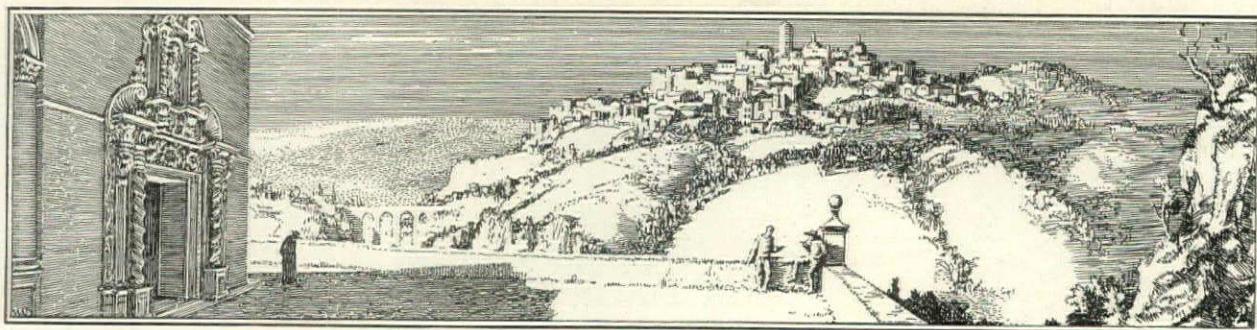
The standard of respectability in America today is to own a home, own Liberty Bonds and have a war garden. A home, freedom and funds—in these three lies the power of the American citizen.

SANCTUARY

Bluebird, Martin, Phoebe, Wren,
Hither wing your way again!
Flicker, Junco, Chick-a-dee,
Choose your shelter, bush or tree!
Come, our little feathered guests!
Boldly build your guarded nests,
Safely rear your chirping broods
Here, where never foe intrudes—
Squirrel, Snake, nor Horned Owl,
Hawk a-sweep, nor Cat a-prowl.

Swallow, Robin, Cedar-bird,
Here no sound of gun is heard;
Tanager and Oriole,
Make our grove your northern goal!
Through our orchard take your flight,
Fill our garden with delight!
Free are you of field and croft,
Earth below and air aloft.
Bluebird, White-throat, Phoebe, Wren,
Let our home be yours again!

ARTHUR GUITERMAN.





Gillies

THE APPROACH TO A COUNTRY RESIDENCE

Flagstone sunk in the grass . . . a profusion of bloom on either side the path . . . a terrace by the door. This is the approach. The house lies low on the ground—a shingle house with broad overhanging eaves, touched with the color of wrought iron and green painted pierced shutters and ivy swept boxes. It is the residence of C. C. Houck, Esq., New Rochelle, N. Y. Patterson & Dula, architects

The Almost Universal Use of Tobacco and Medicine Among the Chinese Produced a Vast Number and Variety of Bottles that now Serve to Interest Collectors

GARDNER TEALL

Photographs by Jessie Tarbox Beals, Inc., and by courtesy of the Metropolitan Museum of Art and H. E. Bauer, Esq.

FIFTEEN hundred years ago there lived a Chinese painter, Wu Tao-tzu, famous in Celestial lore, of whom it was said that it seemed as if a god possessed him and wielded the brush in his hand.

This greatest of all Chinese masters was held in high esteem by the Emperor. One day, wishing to possess a landscape of one of his favorite bits of scenery, the Emperor directed Wu Tao-tzu to go forth and paint it. In the evening Wu Tao-tzu returned, but empty-handed.

"Why," exclaimed the Emperor, "where is the landscape? You have nothing!"

"O august serenity, Son of Heaven!" replied Wu Tao-tzu, "I have it all, all the landscape, here in my heart."

Perhaps he made some discreet concession to the material side of the adventure, for straightway he proceeded to cover a wall of one of the apartments in the palace with a marvellous scene, such a one as he had spent the day in contemplating.

The next morning it was finished. Delighted, the Emperor came to view it. "Ah," said he, "wonderful, wonderful! It is the river, the bamboo and there those majestic rocks!"

At the word, Wu Tao-tzu clapped his hands, and lo! there in the rocks of the picture a cavern appeared. Wu Tao-tzu stepped into it, the entrance closed and Wu Tao-tzu disappeared from earth.

Surely no legend better illustrates the Chinese point of view, that a painting is the home of the painter's soul.

The Crystal Bottle

This is the story that was told to me one day when, happening into a Chinese shop where some antiques and curios were offered for sale, I chanced to pick up a tiny bottle. It was not over 2½" high. Its weight proclaimed it crystal. A miniature scene and inscription were skilfully and beautifully painted inside.

"That," said the intelligent Chinese attendant, in answer to my question, "is little bit painting. Story one man artist man



Crystal bottle from the C'hien Lung Period (A. D. 1736-1796), with the contemporary girdle tassel. Altman Collection

very much great. Him name Wu Tao-tzu

Then he told me the story, a golden nail which to hang a bottle! Surely enough, there was depicted Wu Tao-tzu entering the cavern. The inscription vouched for the incident.

"But what a tiny bottle. What was it used for?"

And the Celestial Said—

"Much little-bottle China old time fine like this. More other bottle kinds use snuff for medicine for. Look yes you please."

The Celestial showed me how the ivory "spoon," running the depth of the bottle and fastened in the coral stopper, was manipulated to fetch forth portions of anything a vial of this sort might contain. In snuff taking the "spoon" was emptied on the thumb nail and the "sniff" deftly taken. That was my introduction to the fact that snuff-taking in the Orient had fostered a fashion that produced objects of *vertu* fully as interesting, certainly more curious and as beautiful as the snuff boxes affected by the Europeans of the 17th and of the 18th Centuries.

After this is it any wonder that the collector's instinct should have led me to be enthusiastic about Chinese snuff-bottles as a field for browsing? And soon I found that the fascination of these little *objets d'art* had exerted no small influence on other collectors.

Fine snuff-bottles were not to be found at every turning. Nevertheless they were not so rare as one might imagine, although as with any other class of art objects supreme examples were difficult to obtain at any price. If China has a population of 400,000,000 souls it must not be assumed that her craftsmen have produced anything like 400,000,000 snuff-bottles. True it is that men, women and children of China smoke, but they do not all take snuff.

How Bottles Were Used

Nearly all of these bottles that we see in collections are snuff-bottles, though many of them were undoubtedly used for medicines, as the Chinese were great medicine consumers. They used them



Jade bottle from Bishop Collection



Horse and rider decoration in jade



Carved jade from Bishop Collection



The colored jade veins are carved



Mottled agate with jade stopper



Jade bottle in Bishop Collection



Pink and yellow carved glass bottle



Ivory bottle and stopper. Ming dynasty



Porcelain urn with painted decorations



Agate, porcelain stopper. C'hien Lung



Plum shaped snuff bottle of cornelian



Cloisonné with lotus flower designs



Colored glaze, coral and turquoise stopper



Agate. All these from Bauer Collection



A bottle
Bauer
collection



This one of
glass with in-
terior paintings



Pottery of green
glaze, with
coral top



Ivory with tur-
quoise stopper.
Ming



A bottle of
frosted yellow
rock crystal



Porcelain snuff
bottle repre-
senting a fish



Blue and white
china with a
silver top



Brown pottery
with colored
designs

well—which was most of the time—in
minutive doses, perhaps as charms, and
in ill in quantities that would amaze and
frighten us. Hecate and her Witches never
pared caldron more terrific than the Chinese
physician of yesterday devised for his certainly
suffering patient. The famous materia medica
herbal which Li Shi-chin spent thirty years
preparing, a work published in 1590, con-
tained over eighteen hundred prescriptions
dear to the heart, though I fear disastrous to
the well-being of the Chinese invalid pro-tem.
Porcelain containers would not have sufficed for
one of these prescriptions, while others—the
most virulent, and therefore to be toyed with—
were harbored in the tiny bottles that snuff
bottles, later, to usurp.

Miniature Chinese bottles found in Egypt
and in Asia Minor, bottles of porcelain con-
taining inscriptions in Chinese from the Chin-
ese poets, show that in the 10th Century com-
munication already
existed between the
extreme boundaries
of Asia. Arabs
traded at Canton
and Hangchow to
the end of the Sung
Dynasty, 1278.
These little bottles
were probably used
by the Arabs for
kohl, the black sub-
stance with which
they painted their
eyelashes. Sixty
years before Li Shi-
chin's herbal—*Pun
tsao* was its title—
tobacco was intro-
duced into China,
and before long to-
bacco as snuff be-
came popular and
fashionable.



Glass with applied
black glass band



White glass with
coral tip stopper



Flat porcelain with
painted scene

Among the orna-
mental articles of
Chinese dress, says
an authority on
Eastern costume, in
none do they go to
so much expense and
style as in the snuff-
bottle, which is often
carved from stone,
amber, agate and
other rare minerals
with most exquisite
taste. Jade, of
course, was most
precious of all and
often imitated in
glass, as were topaz,
amethyst, tourma-
line, amber and
other materials.



Bird design in
carved jade



Carved jade in
animal design



Carved jade.
Bishop Collection



Temple design
in carved jade

Collectors in Europe and America are begin-
ning to realize what interesting things in the
way of snuff-bottles the Chinese glass-worker
produced.

Chinese Glass

Of Chinese glass Dr. S. W. Bushnell says:
"All the technical processes . . . used in
the West in the working of glass have been
employed in their turn in the Middle King-
dom. Blowing, pressing, and casting in moulds
have long been known; but it is by cutting,
and especially by deep chiselling and under-
cutting of pieces made by several layers of
different color that the Chinese have created
their most original productions. In this par-
ticular line they have attained a surety of touch
with refined taste and perfect finish of work-
manship, that have not been surpassed even
by the masters of the craft of the 16th Cen-
tury in Bohemia. Chinese carvers in glass
have always been inspired by glyptic work in
jade and other hard stones. . . . Their
work in these lines is comparatively easy, as
no glass is so hard as nephrite, jadeite, and
rock-crystal. . . . The glass objects made
by the Chinese are generally of small dimen-
sions, not larger than the jadeite or agate carv-
ings which are posed as models. The ground
is either translucent or opalescent, and it is
tinted to give an illusory resemblance to the
model of which it is a counterfeit presentment;
to be detected only by a minute examination,
or by tapping it, in Chinese fashion, with the
finger-nail, so that its characteristic ring may
betray it. The little vases and shaped cups
and dishes that are often moulded of this ma-
terial are intended to stand beside the ink
palette of the scholarly writer, and are specially
designed to please his fancy. They are fash-

ioned in the shape of an egg, of a magnolia
blossom, or of a tilted lotus leaf: decorated in
relief, outside with an archaic dragon, a
phoenix, a spray of prunus, or some other em-
blematic flower, or with some appropriate
monogram, with a sacred Buddhist or Taoist
symbol. The snuff-bottles are more varied in
their sculptured designs, being decorated, ac-
cording to the fancy of the glyptic artist, with
flowers, animals, familiar scenes, or land-
scapes, lightly projected on a ground of con-
trasted shade. A snuff-bottle of plain glass
is occasionally painted by hand with the pic-
ture pencilled in sepia or filled in with colors.
In this case the colors are painted on inside
to preserve them from friction; the execution
of the brush work through the narrow opening
of the bottle on the inner surface of the glass
being a perfect marvel of skill and patience
triumphing over self-imposed restrictions, such
as only a Chinese artist could delight in and
bring to a successful
result." It is inter-
esting to note that
the Chinese have
never made claim to
the discovery of
glass. The Chinese
historical work, *Wei
Luo*, based on 3rd
Century records,
chronicles that ten
colors of opaque
glass were imported
by the Chinese from
Rome between the
years 221 and 264.
The Chinese them-
selves did not learn
the art of glassmak-
ing until the 5th
Century.



Rare carved white
jade. Chien Lung



Porcelain with re-
lief decorations



Carved and deco-
rated porcelain

Porcelain and Jade

The fine porcelain
snuff-bottles of the
Celestials are indeed
things to be treas-
ured. We find them
in endless colors and
designs. Some are
plain, some with un-
der-glaze decoration,
some cased with
pierced porcelain
casing, others with
moulded decoration,
and still others with
painted decoration.
Occasionally one
finds a porcelain
bottle whose glaze
intentionally simu-
lates glass.

(Continued on page
68)

THE GARDEN BEAUTIFUL *is the* GARDEN USEFUL

*As Can be Attested by Those Who Answered the Call to
Food Gardening Last Year*

P. S. RIDSDALE

GARDENS have been the subject of poetry and of romance since the dawn of history. Dreamers and philosophers have wandered in them and found there the inspiration for their songs and stories. The great poets and dramatists have revelled in the glories of gardens and have imagined the wonderful scenes of romance for which the natural surroundings served as an inspirational setting.

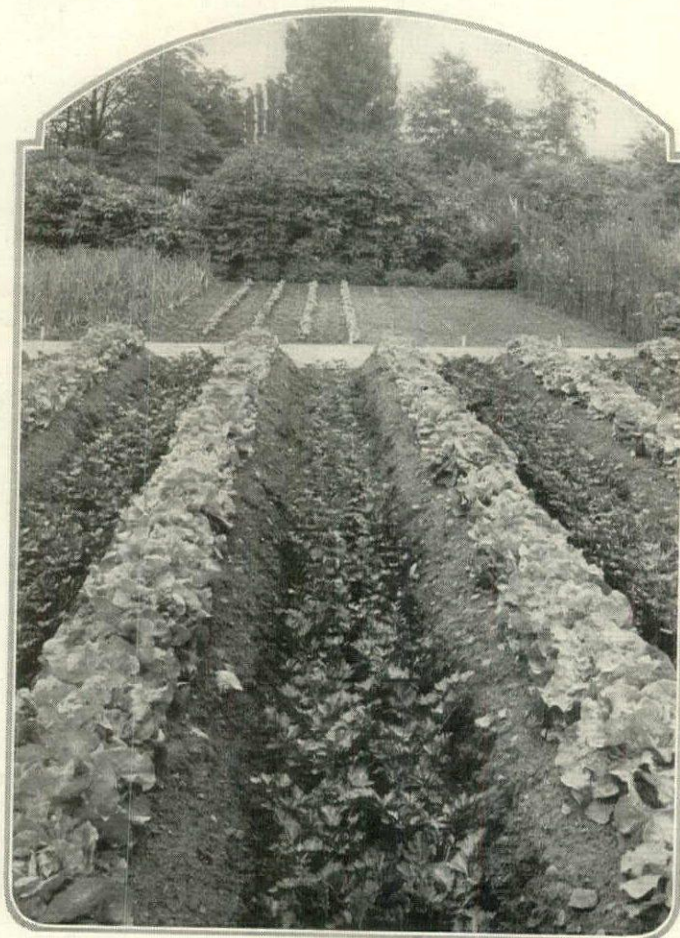
There is a fascination about gardens which has caused man from the earliest days to delight in them. From the great natural parks which many cities throughout the world have set aside as breathing and beauty spots down to the smallest flower garden blooming by the side of a little home, they have exhibited as great a range of style and manner as any other forms of outward display which man has prepared for his own pleasure and entertainment.

About the country houses of the United States and in the thousands of beautiful suburban homes which surround most of its cities, the garden always is a feature of the place. There when the weather will permit the guests are often received and entertained. It may follow the lines of the formal Italian or French school of landscape gardening, the rather free and easy style of the English type, or be a combination of several of these varieties. Whatever its form, it portrays probably more than any other outward symbol the character and personality of the individual to whom it belongs.

A New Expression of Individuality

Today the garden can express the individuality of the owner in another way. It has gained a new power and a new meaning. It has come to express another side of the individual's character.

The garden has come to stand for patriotism, and every American citizen who has a food garden to show at his home is wearing a badge of liberty. For food will help to win the war; and rows of red beets are more to be desired than rows of red roses. There is something more precious in a garden filled with well-trimmed green



Graves

A war garden in the autumn, showing the celery trenched and the late lettuce heading



Graves

There is genuine beauty in a well-kept war garden with its straight rows of varying plants, like ranks of soldiers assembled for parade

vegetables than in one filled with well-trimmed box elder. There is a richness of beauty in a bed of fine lettuce than in a bed of pansies. For back of it all today is the spirit of a devoted patriotism. The man who plants a garden today is helping to make his home and his country safe for democracy. Every seed he sows, every vegetable he raises means that much added to the food supply of the nation and to the strength of democracy's fighting forces.

With the great and growing need for food to feed the army of the United States, the Allies of America and its own people, there is a spirit of beauty about a garden of vegetables which surpasses that of a sweet-scented garden of flowers. About every home garden in the United States there is floating in spirit, if not in reality, the red, white and blue of the American flag. Last year there were planted in this country 3,000,000 home gardens. This was the estimate of the War Food Garden Commission through whose encouragement and inspiration the "war garden" movement was started.

Every Home a Garden Spot

Nothing can be finer than a nation of gardens. Certain states and counties take pride in being referred to as "garden" states or counties. It should be the aim of every portion of the

United States and every individual home in that portion to be known as "the garden spot of America." Nothing could be more worthy of high praise than such a display of patriotism.

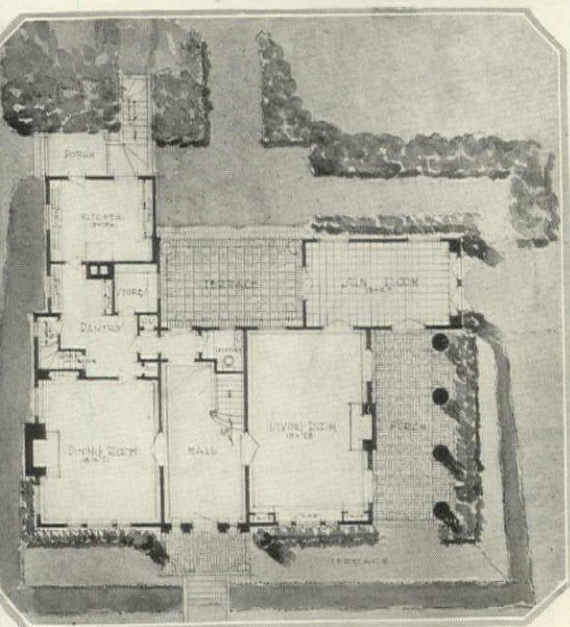
There was a time when this country might truly have been called a nation of gardens. It would be well if such a day could come again. It would be a step backward which would be a move forward. In the early days of the Republic few homes could be found where there was not growing either on the side lot or in the rear, a fine array of vegetables from whose varied assortment the family was supplied throughout the year with a considerable portion of its food supply.

There was sound
(Continued on p. 72)

architecture
an adaptation
Colonial farm-
house designs
simplified and
modernized by a
taste over the
ance with a
rought iron
ustrade. The
g, low lines of
porch are in
mony with
general de-
a of the house
invite sum-
mer outdoor liv-
ing



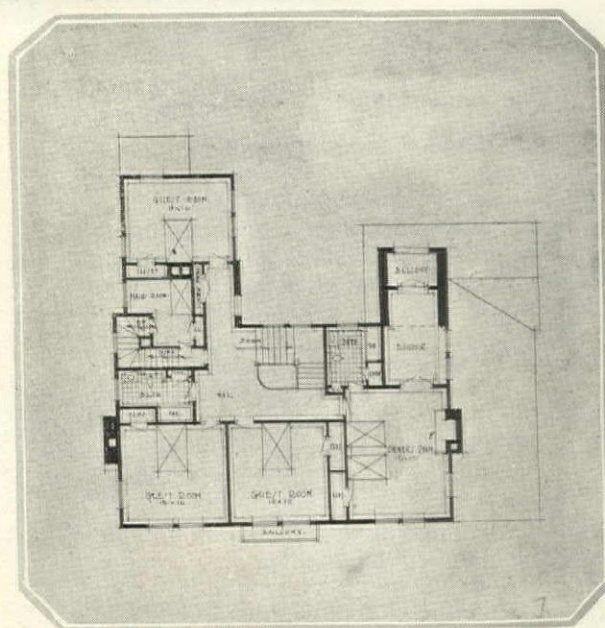
Upstairs the
rooms are so dis-
posed as to af-
ford light and
cross ventilation
for all. The own-
er's suite con-
tains bedroom,
boudoir and
bath. A guest
suite occupies
the remainder of
the front of the
house, with
maid's room and
another guest
chamber behind



THE RESIDENCE of
ROBERT HASKINS,
Esq.

RICHMOND, VIRGINIA

W. DUNCAN LEE, Architect



The house is
built around a
terrace set be-
tween the ell of
the service quar-
ters and the sun-
room. A house-
length hall di-
vides the down-
stairs rooms,
giving a large
living room,
which is further
enlarged by a
porch. Dining
room, kitchen
and pantry are
on the other side,
running back in-
to the ell



An interesting
study in roof
lines is presented
by the rear ele-
vation. Although
they are broken,
all are harmoni-
ous to one pitch.
The irregular
fenestration and
the use of lattice
and window
boxes give this
intimate side of
the house a
charm that will
be made com-
plete when the
garden is fully
developed

GARDEN SOILS, GOOD AND OTHERWISE

The Various Chemical and Physical Qualities Which Affect Plant Growth, and How the Ideal May Be Approached—Simple Tests Anyone Can Make

F. F. ROCKWELL

Photographs by G. W. Harting



A simple test for soil acidity may be made with blue litmus paper. Dampen the soil, and if it is acid the paper will change to a reddish color

THE soil is the foundation of gardening. The fully competent gardener must understand soils as well as the cultural requirements of the various vegetables which he attempts to grow. Most gardeners are inclined to neglect this side of the gentle art of growing things, as being too technical and as requiring too expert knowledge for them to attempt to become really familiar with it. "Soil chemistry," bacteria that look as though they had been invented in Russia and then translated into German, talk about hydrostatics and hygroscopic moisture in the soil, and all that sort of thing, are enough to discourage the layman from trying to find the time to pursue the subject further. As a matter of fact, however, the whole question of the part played by the soil in the growing of successful gardens is based upon commonly known principles and ordinary "horse sense."

In the first place, then, the soil serves a double function. First, it is in itself a source of plant food which is required to support plant growth. Second, it serves as a medium or container in which we can place the raw material—plant food, moisture, air, and so forth—on which plant growth may be manufactured. The soil, to express it in another way, is at once the manger and the food within the manger.

Soil Character and Productiveness

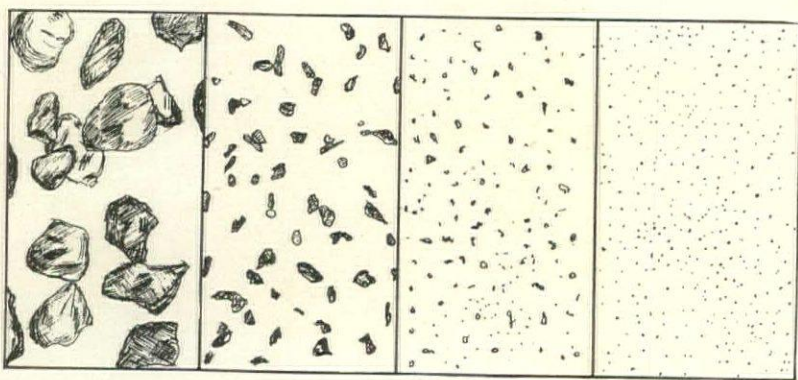
The soils to be found, even in a comparatively small area, differ so much from each other that one cannot profitably be used for gardening purposes, while others will grow fairly good crops of vegetables with no attention further than planting and cultivating them. On the whole, however, the beginner is rather apt to exaggerate in his own mind the importance of the natural adaptability for gardening purposes of the soil at his disposal. All but the very poorest of soils under the most adverse conditions may be made to give fairly satisfactory results without any pro-

hibitive outlay of money or work. And only the very best of soils, which are just as seldom encountered, will give satisfactory results without considerable attention on the part of the gardener.

Soils differ from each other in several ways. In the first place, they differ as to origin; some come from worn, disintegrated rocks, others from the gradual accumulation of decayed vegetable matter. In ordinary farm lands, we speak of soils as being clay, loam, sand or muck. Anyone knows, in a general way, what the differences between these are. It is seldom that any of these are found in unadulterated



To test the physical consistency of the soil, dry a small quantity, weight it, add as much water as it will absorb, and weigh again. The increase in weight should be at least 30%—more would be better



The water absorbing capacity of soil is determined chiefly by the size of the soil particles. From left to right: coarse sand, fine sand, silt and clay

form where one is likely to have gardening do. Let me explain, briefly, the advantages and disadvantages possessed by each, so far as farming or gardening is concerned.

In a clay soil—it may be "red" or "blue" or "white" or "black"—the soil particles are extremely fine. This in itself is a very desirable thing theoretically, since the smaller the soil particles are the more thoroughly is the plant food they may contain exposed for use by the roots of the growing crop. As a matter of fact, however, pure clay soils when wet cannot be worked, and contain such a high percentage of water that the growth is reduced to a min-

um or may stop altogether. When dry, they are likely to bake, becoming so hard that they cannot be worked, and shutting out air and moisture from the plant roots. A pure clay soil, therefore, is undesirable for gardening, though it may be fairly rich in plant food.

A sandy soil, on the other hand, is likely to contain very little plant food. While water passes through it readily, very little will be retained. While it may be cultivated more conveniently than any other soil, in hot weather it becomes so loose and dry that growth is soon brought to a standstill. A sandy soil, therefore, is undesirable for gardening.

Muck soils, in their natural condition, are almost always too wet for successful cultivation. When they have been drained they are usually deficient in available plant food, although they may be as "black as your hat" and therefore look "rich." In some cases, they contain a considerable amount of nitrogen, which makes for luxuriant growth of some things. Such soils are, however, very retentive of moisture and can be worked soon after wet weather and in the driest of weather—although they may be so light and spongy that some crops can be grown in them only with difficulty. While such things as celery and lettuce may be grown upon them, the root crops and most of the other vegetables are inclined to develop an overabundance of leaf growth without a correspondingly good growth of root or fruits. Muck soils, therefore, while better than either straight clay or pure sand soil, are far from satisfactory for general gardening.

Loam soils—which are usually designated as either clay loams or sandy loams—are a combination of clay or sand with other material such as a gradual accumulation of decayed vegetable matter which, from year to year, has been added to the soil through the growth and decomposition of plants and grasses of various kinds. A loam soil may or may not be supplied naturally with plant food, and may have too much clay or too much sand in its composition. It is, of course, better than either sand or clay alone. Usually, however, it is far from ideal both in its contents of plant food and in its mechanical character.

In connection with any of these types of soils, there are also other things to be considered. One is the exposure of the land; is it sheltered from the cold north and northwest winds? Does it lie well up compared to the surrounding country, or in a hollow or pocket? Is the sub-soil beneath it such that any surplus water will be readily carried away or held back, to keep the surface soil wet?

Ideal Soils

It is quite certain, therefore, that the gardener who expects to find ideal garden conditions ready made for his use is pretty sure to be disappointed. The method which he will probably have to follow in the end, and the one which he had best adopt at the beginning, is to take the land he has at hand and build as quickly as possible toward the ideal. He should not try this, that and the other thing, haphazard, to see if it will make his garden

grow. It is far wiser to analyze his conditions and to set about correcting them systematically.

What is the ideal soil and what are the ideal conditions for general gardening?

First, the soil should be very porous, to permit thorough and quick drainage of any surplus water. Second, very retentive of moisture so it will not suffer too quickly from dry weather. Third, it should rest upon a sub-soil that can carry off quickly any surplus of moisture passed through the surface soil. Fourth, it should be well supplied with all the necessary plant foods. The most important of these are nitrogen, phosphoric acid, and potash. Fifth, it should be of a character that will furnish the best conditions for furthering the growth of soil bacteria.

Making Your Own Tests

The first question for the gardener to solve, then, is how he can make his soil or take his soil and change it by the quickest and most economical means so that it will approach as nearly as possible this ideal.

First of all, your soil should be tested for four different things: one, to see if it is deficient in plant food and, if so, in what particular kind of plant food; two, to see whether it is acid or "sweet"; three, to determine whether it contains the proper proportion of humus; four, to determine whether the soil bacteria, especially those favoring the growth of legumes, are present in sufficient quantities.

This may sound as if you need a full—
(Continued on page 66)

The use of table runners is excellently illustrated in the dining room of the residence of Dr. C. Osborne, Boston, Mass. Lee Porter, decorator

(Below) Linen table runner, 19" wide, 45" long, edged with file lace and trimmed with squares of file, embroidery and cut work. \$9.75



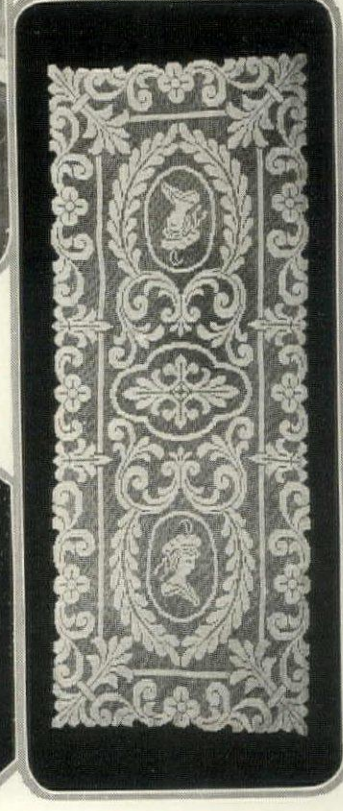
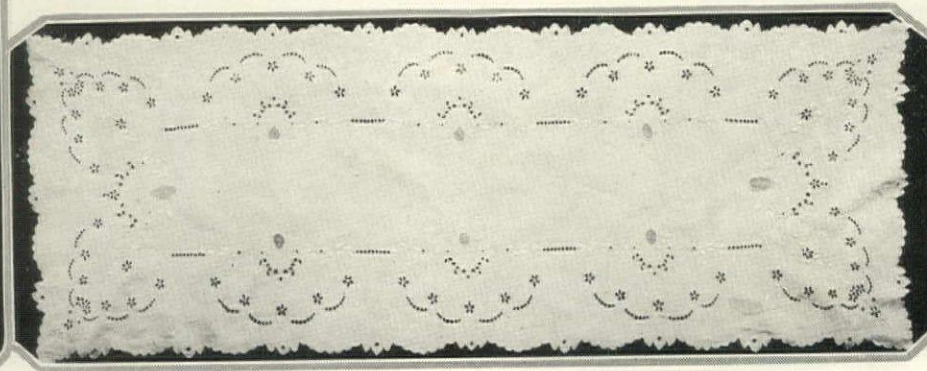
Northend

Certain types of tables can carry runners of Madeira embroidery, such as that shown in the center below. 20" wide by 54" long. \$9.50

Used with or without a color mat, the runner of file lace pictured below would have distinction. 17" wide, 44" long, \$23.25

A FOOTNOTE on TABLE RUNNERS

The House & Garden Shopping Service will be glad to purchase these for you or send you the shops' names. Address, 19 West 44th St., New York



HOW TO BUY PICTURE

Sane Advice on the Role of the Picture in the Decoration of a Room—Design and Color—The Beginnings of a Collection

CHARLES H. CAFFIN

YOU consult me about buying a picture. What sort of a consultant are you looking for? One who will make a snap venture at your symptoms and prescribe nostrums, or one who will help you to understand your own case and cooperate with you in treating it?

Too many people want to be saved the effort of understanding themselves and exercising their own will and judgment. In the case of pictures, they look to someone who professes to be an expert to tell them whether they ought to buy a picture and, if so, what sort of one. Probably, they have already "put it up" to an architectural expert to prescribe the type of house they ought to live in; and to an interior decorative expert how it should be decorated and furnished. They deliver themselves soul and body into the hands of experts. Granted that the experts are honest and competent to give good value for the money, their clients nevertheless get something that conforms to the taste of somebody else and is in no sense an expression or part of their own lives.

So I put the question: Do you want to buy a picture yourself or have someone else buy it for you? If you wish to make your own selection and purchase I am ready to cooperate with you; my aim being to help you to discover any inclination of your own that may indicate the direction in which you should choose and to suggest to you certain tests by which you may fortify your choice.

Know Your Own Home

It is understood then that you yourself are going to buy a picture—either because you have been led to think that a picture is a desirable thing in itself, or because you have been advised that it is needed to complete the decoration of one of your rooms. Let us consider the latter case first.

Now, you ought to know your room better than I can, even if I visit it, because you have lived in it. If you have not already summarized your impressions of it, try to do so. What is its prevailing characteristic? Comfort or elegance? Solidity or lightness? Formality or informality? Would you describe the feeling of it as intensive or extensive? Has it, that is to say, a feeling of being closed in, concentrated, suggestive of intimacy—the feeling one may associate, for example, with a dining room, a den, a library or boudoir? Or does it extend a welcome to outside influences, as a reception room or drawing room, which needs a throng of visitors to complete its effect; or as a breakfast room, morning room or bedroom that, especially

in a country house, seems to invite the presence of morning sunshine?

The answer to such questions as these will help you to determine what character of picture to select. It will have a bearing on the subject of the picture, its color-scheme, whether it shall be high or low in key, solid or light in texture, rich or delicate in suggestion, and whether its medium shall be oil-paint, water-color, pastel or some form of line work, such as an engraving, etching or drawing.

Easy—Too Easy—Generalizations

Now on all these points if you are playing merely for safety, it is easy to generalize. If your dining room, for example, suggests solid comfort, and is furnished in darkish or low-toned colors, you will be safe in selecting a portrait painted in oils in a low key; that is to say, without the introduction of clear, bright light and with pigments that are very little mixed with white. On the other hand, for your reception room, supposing that it is decorated and furnished in a high key and is rich and sumptuous in general effect, you will be safe in selecting an oil-painting in a high key, say of fruit or flowers; whereas, if the general impression is one of lightness and elegance, a water-color or pastel may be safely used. Or in either case, a landscape or figure subject may be substituted, especially if the composition is distinctly decorative; if, that is to say, the artist has not only represented objects naturally but has also arranged the masses and colors of his composition so that they form an ornamental pattern. Again, it is a safe generalization that, if the room suggests intimacy, you may choose a picture that will bear looking into, that actually invites close study—a quality which particularly distinguishes etchings, engravings and original drawings.

But, after all, such generalizations have the

value merely of suggestion. If you try to apply them literally, as an artisan mechanical follows the specifications put into his hands, you will make little or no advance in personal judgment and taste. They are of no real value except in so far as they may prompt your own mental activity, your own observations and conclusions, and may lead you on to be conscious of and to rely upon feelings of your own. Then you will discover that there is nothing in the above suggestions that cannot be contradicted in practice.

Value of Contrast

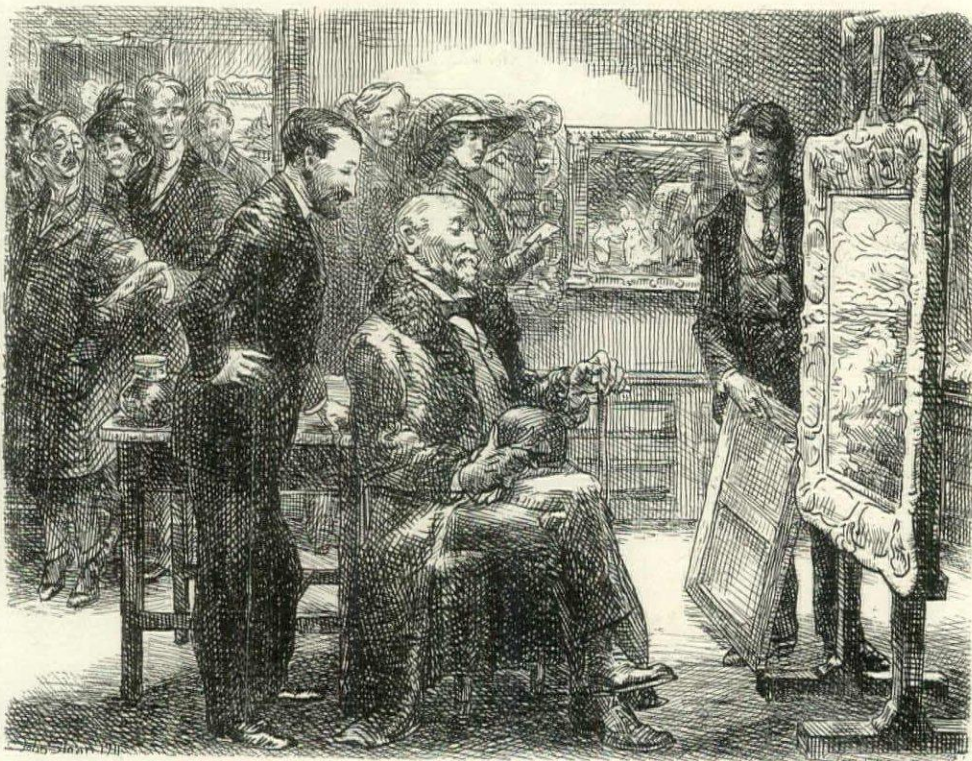
For example, they are based on the easy-to-remember principle of like fitting like. The clever hostess rejects this way of selecting pictures for an intimate dinner party; she invites a variety of tastes and temperaments, so that the monotony of agreement is avoided and the smartness and brilliance of the occasion are enhanced by contrasts. And contrast equally is a source of piquancy in decoration.

Thus, to reconsider the question of selecting a picture to complete—say, as an overmantel panel—the decoration of your reception room. Suppose that the prevailing color of the latter is a delicate rose; your picture, in order to furnish an accent—a culmination—to the color scheme, will do well to offer a contrast. It may be one composed of similarities or of differences. A contrast of similarities can be secured by a picture that introduces richer hues or deeper tones of rose, extending to crimson; while for a contrast of difference you may resort to a predominance of the complementary colors, blue and yellow, either separately or in their combination—green.

You can readily see what opportunities of refinement of taste this offers to the buyer of a picture that is to form the accent of the room. It demands, in fact, that the intelligent buyer

of a picture shall cultivate as nice a sense of color as a lady of discriminating taste employs in the color scheme of her costume. Of course a lady can dress well without this color sense, by leaving everything to the initiative and decision of her dressmaker. But suppose it is not to be denied that those who dress with really personal distinction are those ones who can cooperate with the dressmaker through having this feeling for design and color. And the same holds good in the selection of household decoration. You cannot leave everything to the professional decorator and expect your room to have a distinction personal to yourself.

And speaking of design, it is the eye for line (Continued on page 82)



"The Picture Buyer," an etching by John Sloan

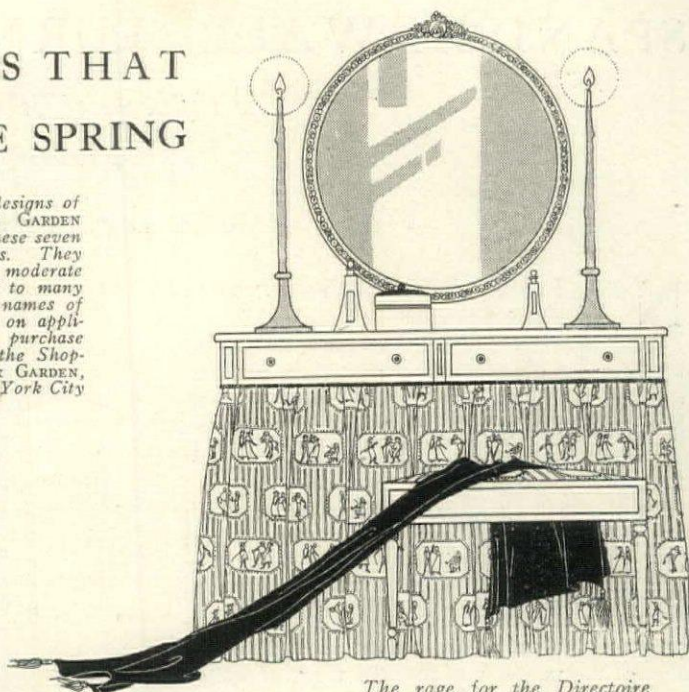


There is a decided Japanese feeling in the design of this new, heavy cretonne. The color scheme—blue and dark green are predominating colors on a natural tan ground. It would be most suitable for a living room in the country, and very attractive on a screen. It is 36" wide and sells for \$1.25 a yard.

THE FABRICS THAT BLOOM IN THE SPRING

Of the dozens of new designs of fabrics the HOUSE & GARDEN Shoppers have chosen these seven as representative types. They are all good designs, moderate in price and adaptable to many kinds of rooms. The names of the shops will be sent on application, or you may purchase these fabrics through the Shopping Service, HOUSE & GARDEN, 19 West 44th St., New York City.

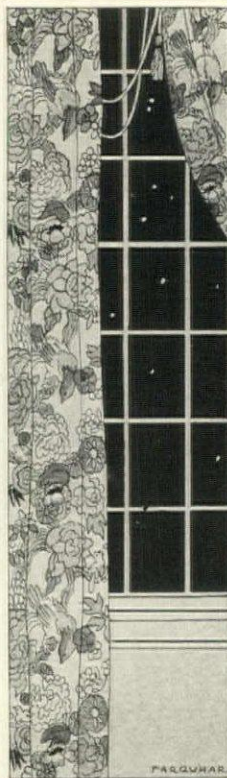
(Right) Very decorative is this bold patterned cotton cretonne with its gay rose, blue and mauve flowers on a gray ground. It is an English block print, 31" wide, and sells at \$1.90 a yard. Its brilliant coloring would add cheer to the country house living room.



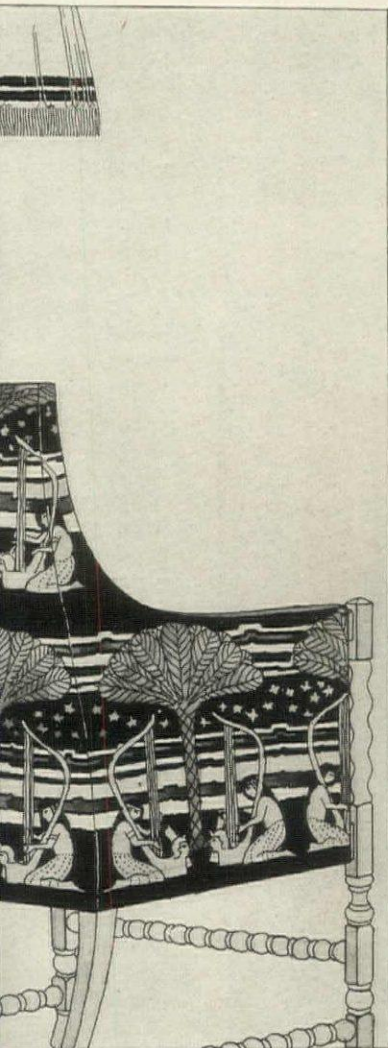
The rage for the Directoire has extended to less expensive cretonnes. This French cotton print has small octagonal medallions of quaint little people on a green and white striped ground. Also comes in a gold, copper color and gray stripes. 36" wide. \$1.20 a yard.



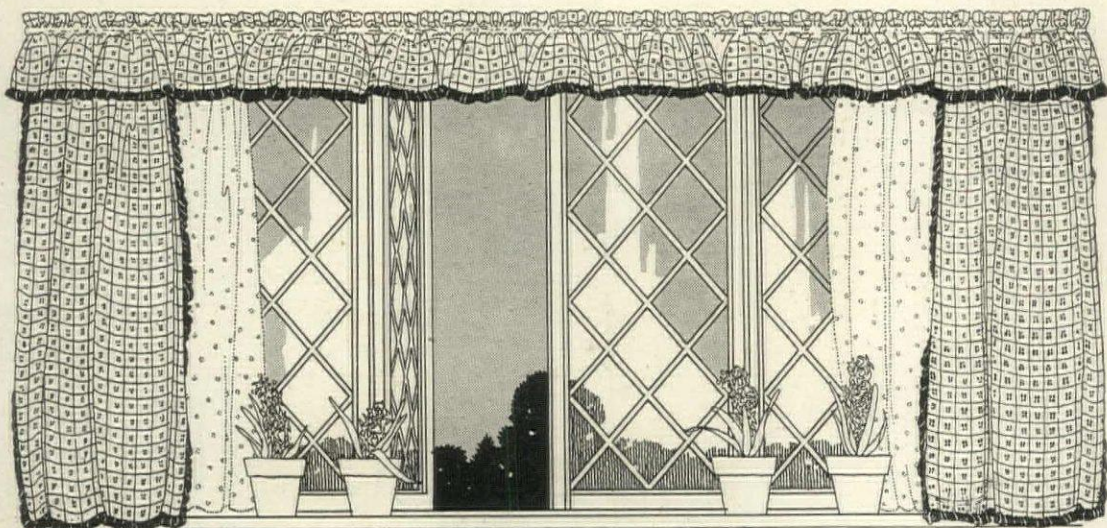
All the nursery rhymes come to mind when you see this cretonne. It has a soft green background with terra cotta and black and white in the design. Besides being only 55 cents a yard, it has the additional advantage of being gay but not perishable.



Another delightful cretonne for the nursery is called "Sleeping Beauty," showing the figures of a fairy tale in delicate colors interwoven on a pale yellow ground. Six other ground tones are available. It comes 36" wide. The price is \$1.35 a yard.



The latest note in decoration, a domestic motif of Egyptian design. Bold colors—black, dark blue, gray, orange, misty blue and taupe. 36" wide, 85 cents a yard.



What could be more appropriate for a simple country cottage dining room than this checked cretonne? It comes in four colors—violet, brown, tan and rose, each on a white ground. It would look very well with a plain edging of the same color as the design. It measures 32" wide and is priced at 60 cents a yard.

SPANISH WALL FURNITURE of the 18th CENTURY

*The Influence of Other Continental Furniture Modes on the
Product of Iberian Cabinet Makers*

HAROLD DONALDSON EBERLEIN and ABBOT McCLURE

NOT all 18th Century Spanish furniture is essentially Spanish.

The Spanish furniture of an earlier date, whatever similarity to the mobiliary creations originating in other parts of Europe it may have exhibited, was, nevertheless, so overwhelmingly Spanish in its general character that there is no mistaking its identity.

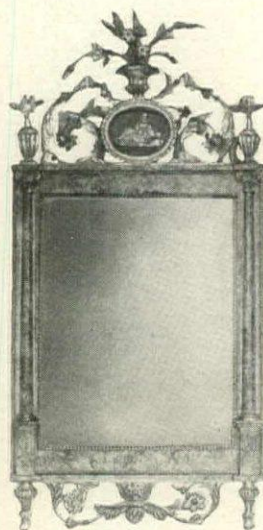
In the 18th Century, on the other hand, the channels of outside influences were so numerous and varied, and the outside influences themselves were so potent and permeating that their successive effects upon Spanish furniture design produced a manifest cosmopolitanism. The fact of the matter was that the vigor of Iberian originality, so abundantly evident in preceding periods, had considerably abated. Spain was now, in her era of creative impoverishment, she was borrowing back again in a diluted and altered condition what she had given. Moreover, the trend of political and economic circumstances, and the shifting of fashion centres consequent on the growth of commerce and transportation facilities, had opened the door to an increased influx of English and French ideas as well as to the actual importation, to some extent, of furniture and other household equipment from those countries, an importation that produced very visible effects upon the handiwork of native Spanish artisans. The case of Spain, in the matter of furniture styles, was closely analogous to the state of affairs in Italy during the same period.

Spanish Individuality

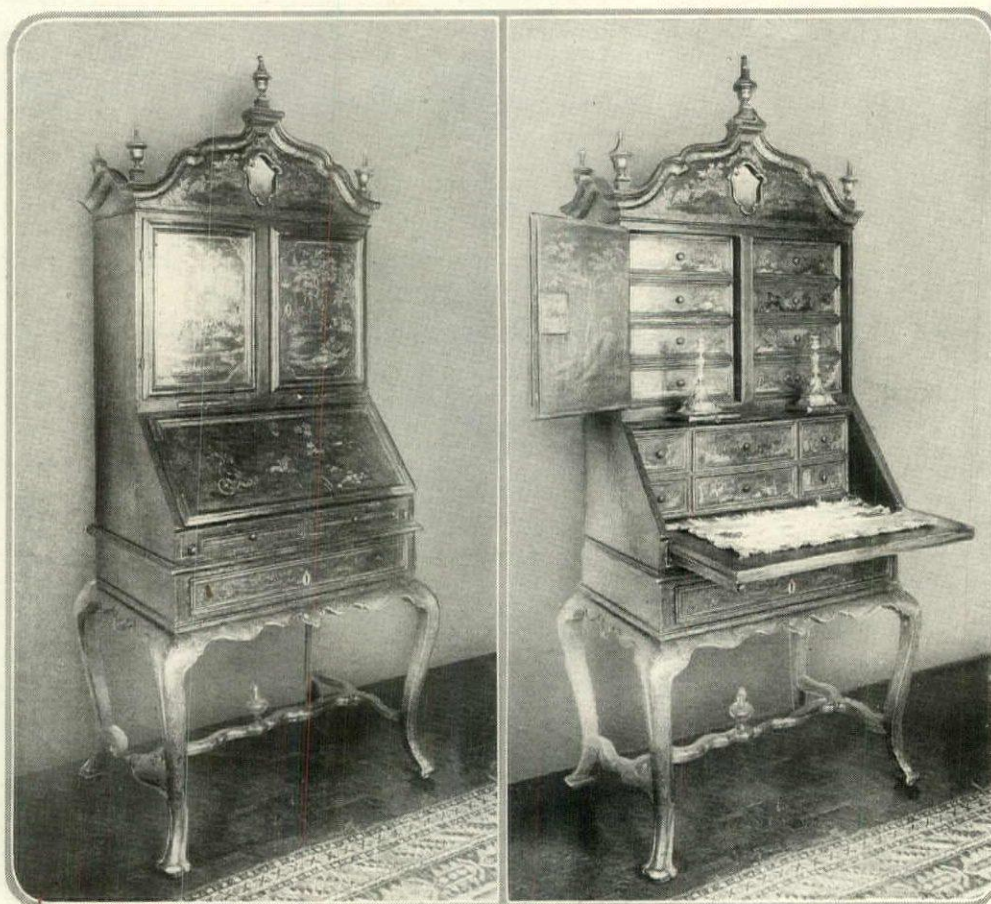
But despite the manifest effects of outside influences and the aping of foreign fashions, Spanish individuality could not fail to assert itself any less than could Italian individuality under like conditions. It imparted a strong bias of distinctively national interpretation to whatever

Blue lacquer bureau bookcase, closed, with gold decorations. Circa 1715-1720

A small marbled and gilt "Bilboa" mirror. Made about 1770. Courtesy of Traver



(Below) Walnut pafecela with red shell inlaid panels and wood inlay arabesques. C. 1690



Same lacquer case open, showing drawer arrangement. Courtesy of Traver

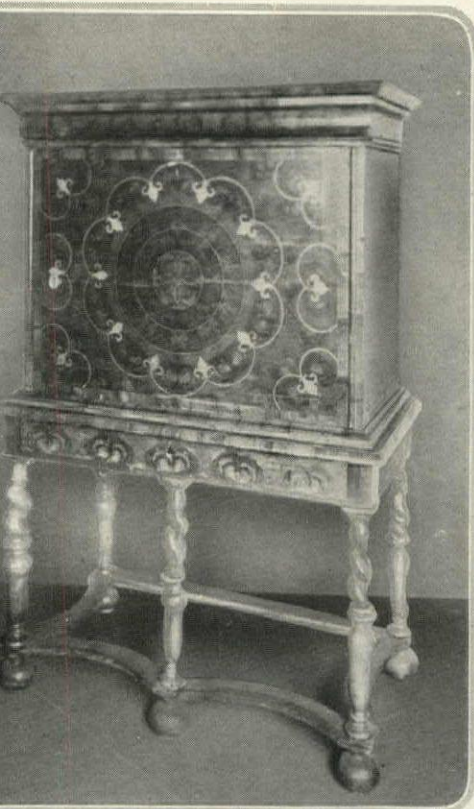
work was undertaken, even though the source of inspiration was obviously indicated. It is this patently national quality, granted each stock of foreign derivation, that makes 18th Century Spanish furniture its own, with its piquancy and not a little of its charm. There is a certain undeniable fascination in the pieces whose affinities are plainly Quezotepetl or Sheraton, for instance, and yet "Spanish" is clothed in Spanish garb and speak Spanish. It is this element of national quality that makes 18th Century Spanish furniture its own, in decorative practice and creates its own ability to certain situations that nothing else can quite so fully satisfy. It sometimes exudes a robust, full-blooded gorgeousness and

reflects the deeply rooted traditional temperamental colorful display of pomp; again, it closes the most delicate and doing, echoes other and not important character of the complex disposition.

Throughout the 18th Century period when all refinements of furniture had reached the point of elaboration and development. Spanish its innate love of and inherent for elegance, behind other in her taste for household appointments. In the wall furniture of today, therefore, all the items entered into the category in other countries, and one besides that peculiar to Spanish

Oriental Influence

In point of of the earliest illustrated is cabriole-legged console table black and be the underframing chrome decorative siting of foliage flowers on a ground, all except "the Chinese taste" unmistakably



Probably of English make for the Spanish market, a cabinet on stand. Walnut banded veneer with pearl wood inlay. Traver



Occidental hand. The significant feature about this piece, seemingly an unimportant but really telling an important story, is the contour of the legs and the treatment of the apron. While they bespeak the rising ascendancy of the curvilinear influence in furniture which was coincident in time with the phases of Baroque expression in architecture and which was to dominate furniture for many years to come, they do more

than that. The exceptionally bold and heightened line of the apron is virtually identical with the contour of the Chinese "inverted" shaped jars; like the vigorous outline of the convex, rounded apron, which is from the unimpaired, is plainly the descendant of analogous shapes displayed by Chinese teakwood and other pieces of furniture. As we learn from history the movement of commerce with the Orient through the agency of Chinese enterprise, we know also to what extent the Spaniards were indebted to Portuguese neighbors for much of what is best in their modern art, it is not un-

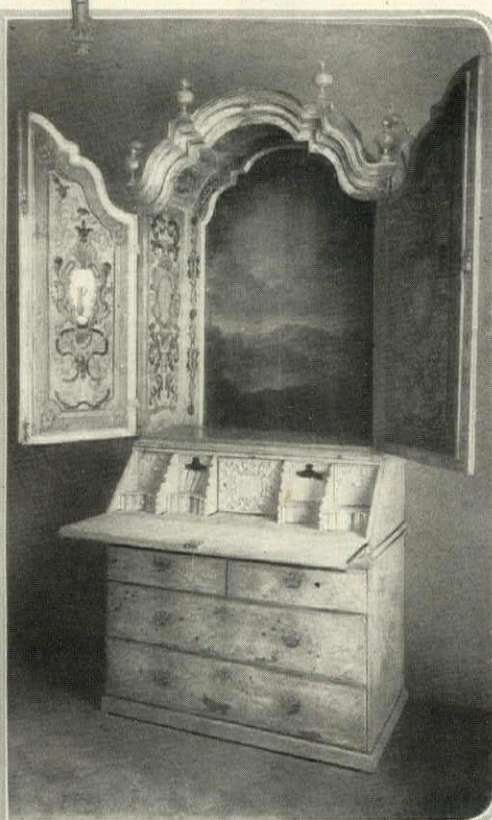
(Above) Console with cabriole legs, painted black with polychrome Chinese decorations. C. 1700. Traver



(Left) A carved and gilt wood fire screen, made about 1750, showing the Rococo influence. Traver.



Lacquer bureau with gold decorations, made about 1705. Side shows gilt and polychrome decorations. Courtesy of Mrs. Sherman



Large painted cupboard or press on stand. The color is greenish blue ground with polychrome decorations. Courtesy of C. M. Traver Co.

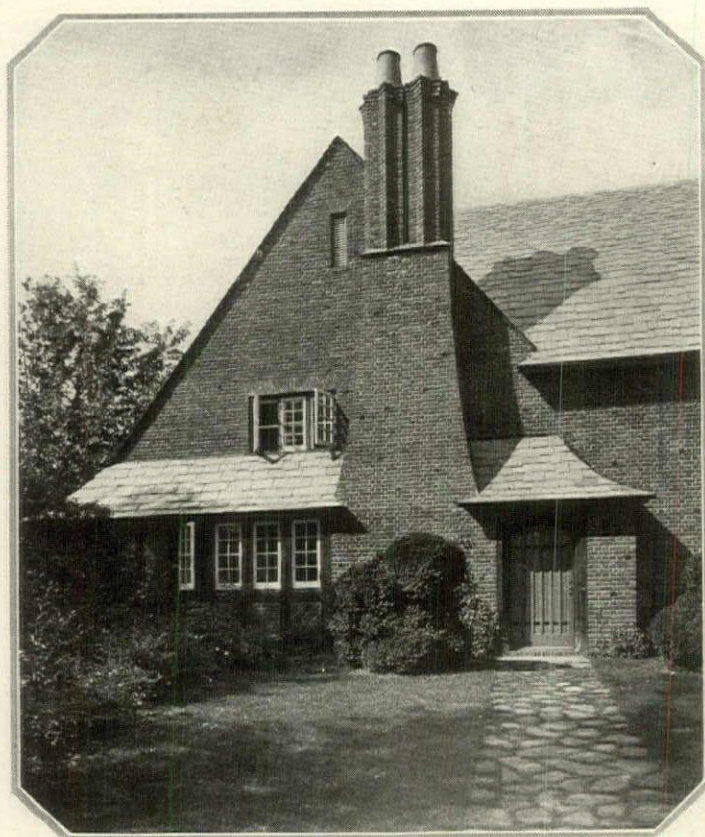
reasonable to infer that the design for these table legs of archaic cabriole type, as well as the inspiration for the apron form, came directly from a Chinese source through a Portuguese channel.

The blue lacquer bureau bookcase with gold decorations, a slightly later piece than the table, shows a further development of the curvilinear influence in the more mellow, flowing curve of the cabriole legs, the shaping of the stretchers and the lines of the cresting with its cartouche-shaped perforation which is quite Baroque as well as quite Chinese.

The Vigor of Contour

This early 18th Century Spanish furniture commands our respectful attention and study, study from which we shall certainly gain more than one note of inspiration for profitable employment in our own decoration. There is a certain downright, buxom vigor of proportion and a freedom of line about much of that contrast rather strongly with the comparative restraint of contour observable in contemporary English furniture. Were it not for this same free-flowing sweep and rotundity of curve and the generally rapid activity of line the

(Continued on page 78)



A COTTAGE on the ESTATE of GEORGE ARENTS, Jr.

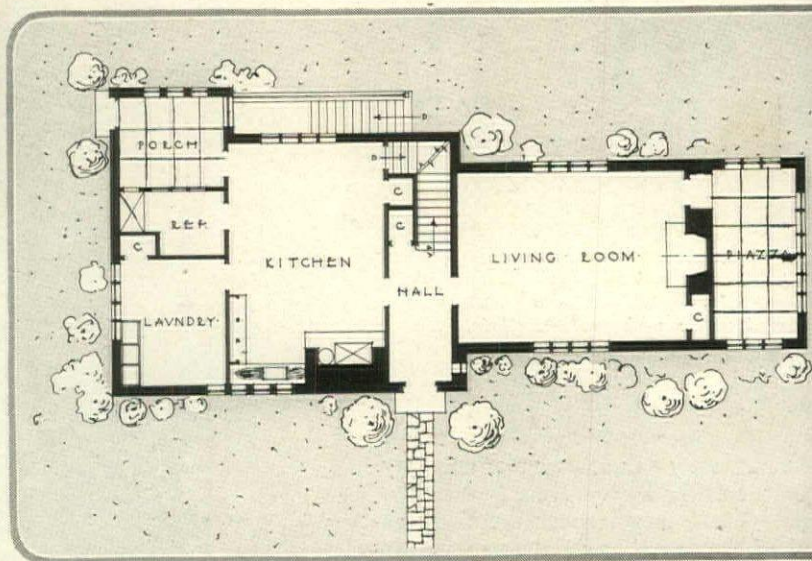
RYE, NEW YORK

LEWIS COLT ALBRO, *Architect*

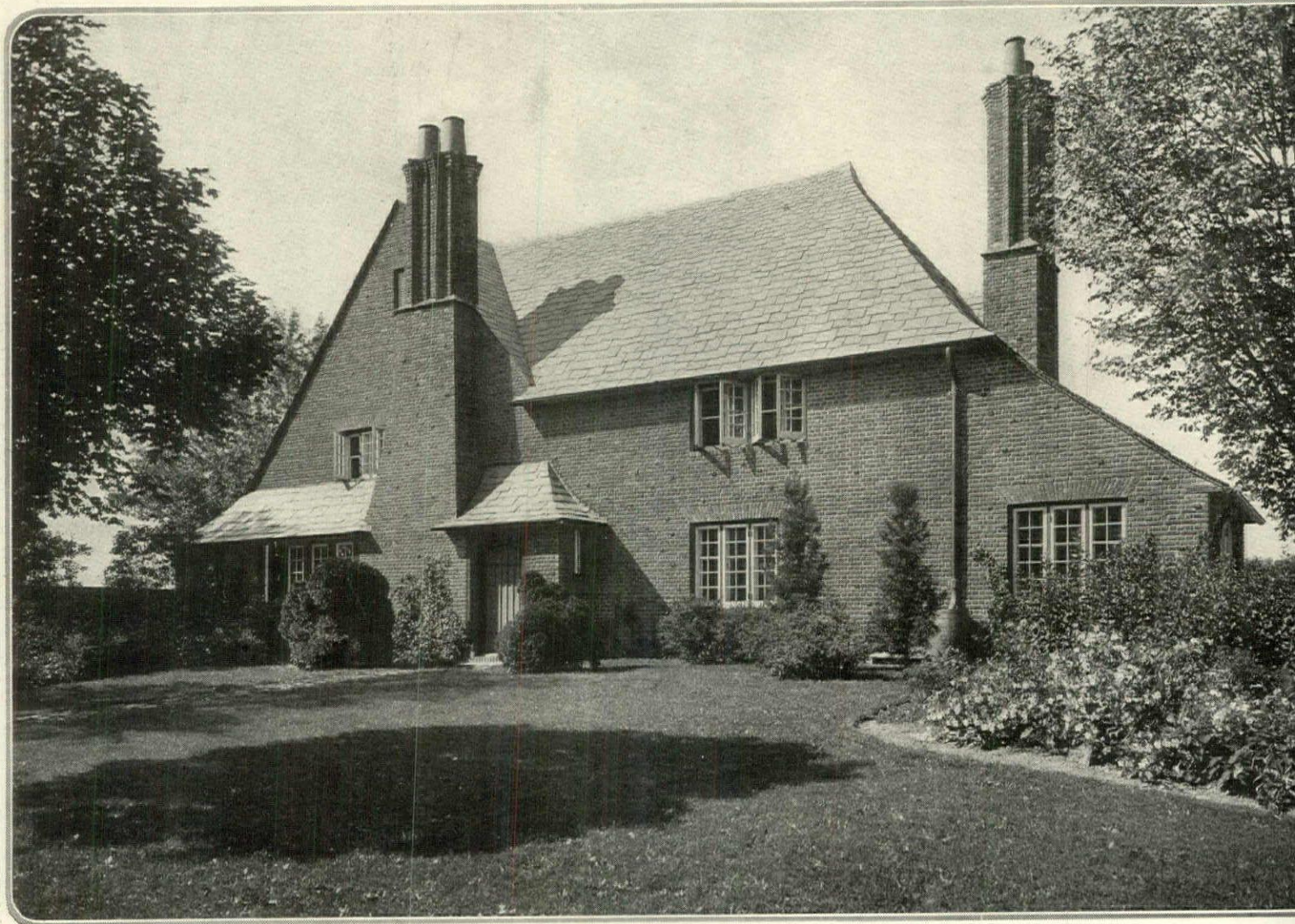
Photographs by Buckley

The entrance is a composition in itself. Eaves swing down low, with a pent roof covering the door and the windows. A broad breasted chimney intervenes, capped with decorative brick tops and chimney pots. The entrance is flanked by fine old box. The path is of broken flagstones

The plan illustrates a cottage primarily for farmhouse life, with a combination kitchen and living room. Four bedrooms and a large bath on the second floor. It is a plan that can readily be adapted to small city use. The space is sensibly divided and the dining room eliminated.



The architectural design was inspired by an old cottage in Surrey. A study of the general lines and details shows how successfully this inspiration has been worked out. The roof lines have an interesting and harmonious pitch. Rough, variegated slates laid in a random fashion give color to the roof. To the rich texture of the walls is added the interest of an occasional advanced header. Casement windows enhance the effect of cosiness and complete the picture.





Northend

A LITTLE PORTFOLIO of GOOD INTERIORS.

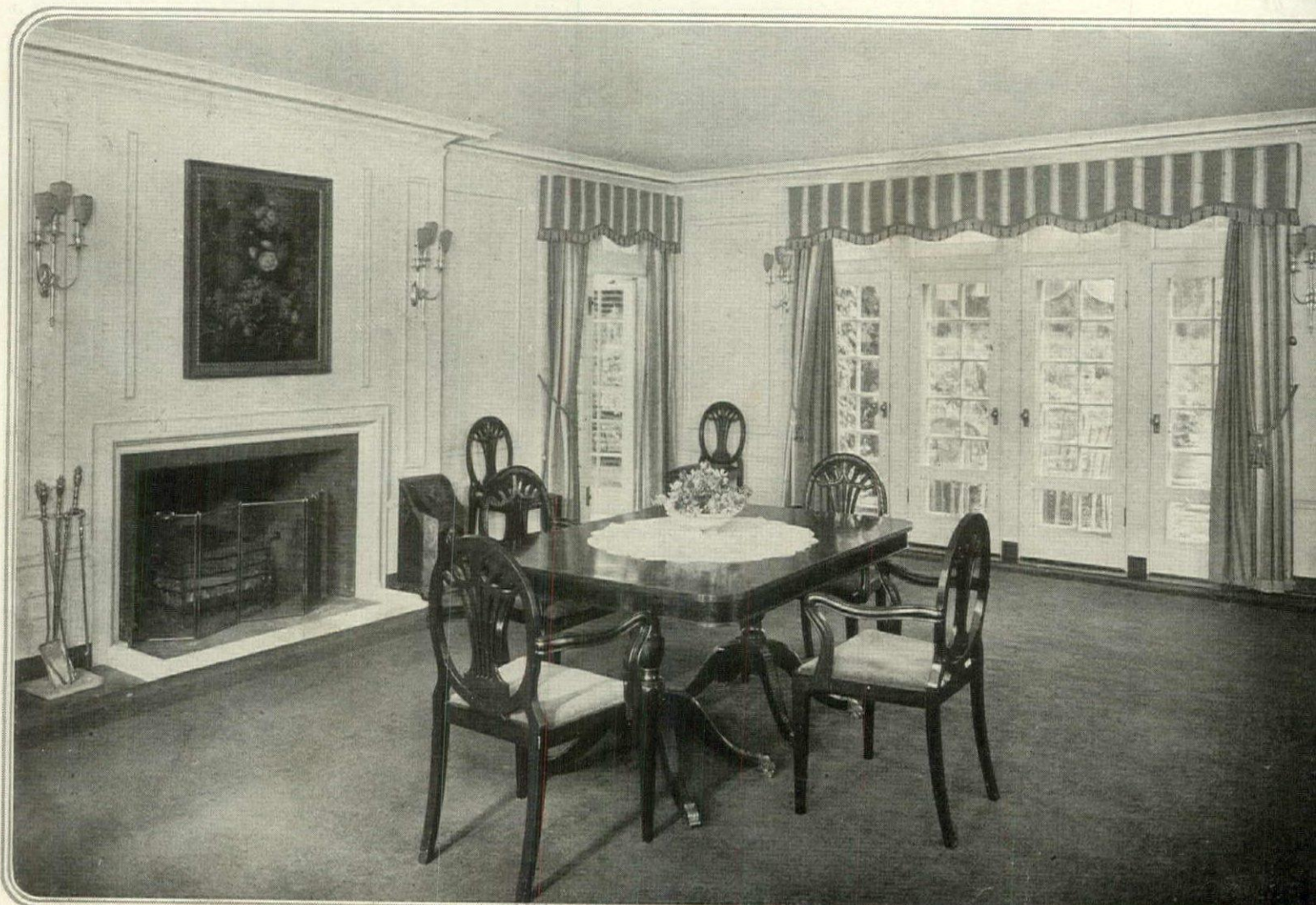
A mellow furniture composition, distinguished for its appreciation of the styles, is found in this grouping in the home of Demarest Lloyd, Esq., Boston, Mass. The chairs are early 17th Century Italian, upholstered in rich gold brocade; the console is late 18th Century Italian; the mirror has a Spanish Renaissance frame. To the composition is given a worthy background of paneled natural wood. Lee Porter of Wingate & Son, decorator



Puermann

Four rooms from the residence of Mrs. Laurance H. Armour, Lake Forest, Ill. The living room combines in restraint 18th Century Italian, French and some English furniture. Walls pale Adam green, rug gray

The simplicity of the dining room is found in the paneled background, the fireplace and the combination of Heppelwhite chairs with a Phyfe table. Vertical lines of hangings counteract the effect of broad doors

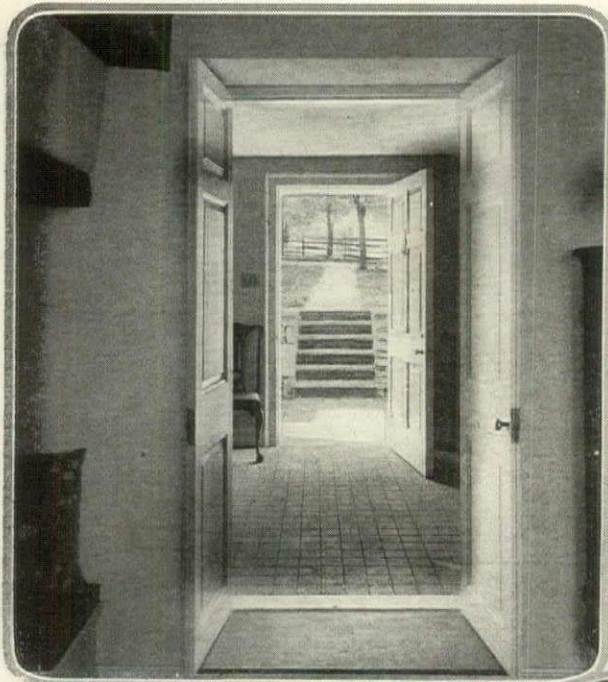




ary is a comfortable working room, with dignified open shelves, and comfortable chairs and a painted writing table in front of the windows. Miss Gheen, decorator of these rooms

In this bedroom the curtains are champagne colored silk with blue fringe. The cabinet is an 18th Century Italian reproduction. A late 18th Century Italian window seat serves for dressing table bench

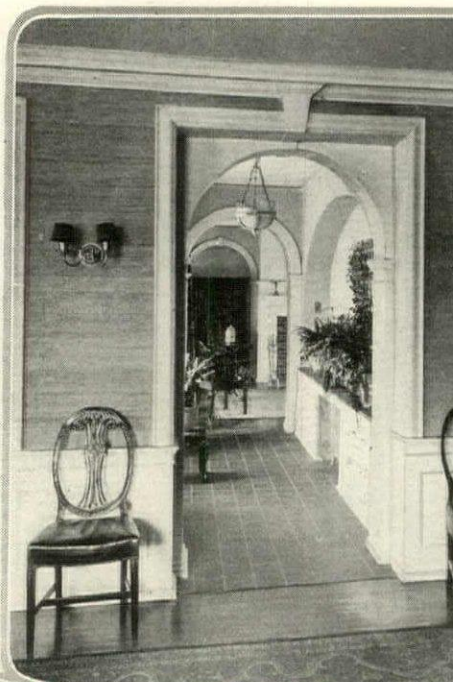




As a flooring for a country house entrance hall, no medium is as satisfactory as a paved floor. This is from "Allonby," Laverock, Pa., the residence of Charles Platt, 3rd, Esq. J. P. Simms, architect

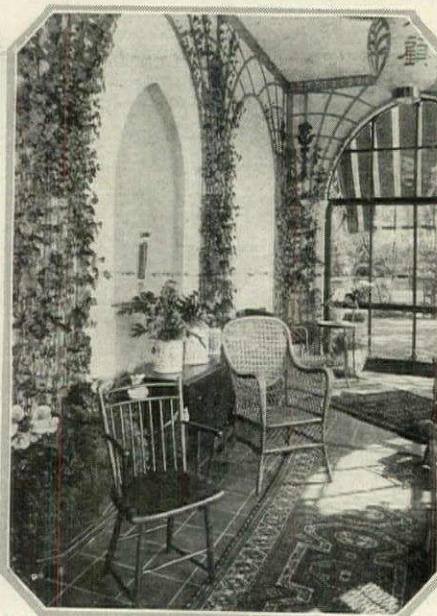
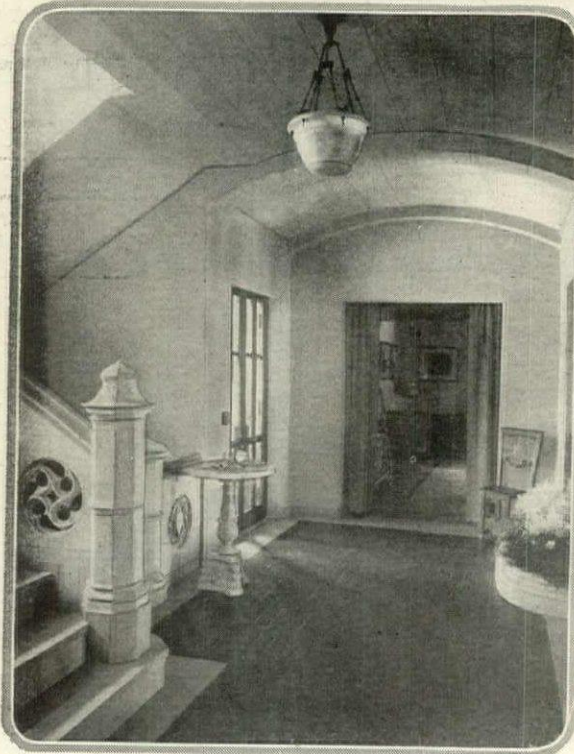
Another type of entrance hall has a pattern of small irregular quarries studded with lozenge-shaped inserts, the tiles are surrounded by a border the same tone as the walls, giving a rug effect. Wilson Eyre & McIlwaine, architects

It is a fallacy that paved floors are necessarily cold, cheerless and uncomfortable. One can have as many or as few rugs as desired, and from the house-keeper's point of view the arrangement lightens work, as such a floor can be readily mopped up. Moreover, it has visible solidity which conveys a satisfying sense to the eye. Both these points are illustrated in the living room shown below. The floor is paved with small biscuit-colored quarries. A hallway adjoining is paved with checkered black and white marble tiles. George Howe, architect



The contrast of wood and stone blends with the illustration. It is a short quarried mound.

A paved greater does a in the hanging it. In below, decor gives a tapestry Geor



The solarium almost requires a paved floor. Here large red quarry tiles are used. Wilson Eyre & McIlwaine, architects



PAVED FLOORS AND GALLERIES

*Brick, Tile and Cement and the Effects That Can be Gotten
With Them Inside the House*

THOMAS BRABAZON

PAVED floor is sanatory; it is likewise fireproof and easily kept clean. Doubtless, if one tried a bit, one might discover several other sterling qualities to recommend the resaid paved floors to the favorable consideration of householders and house builders.

The Gamut of Materials

To give a short summary of possible materials, a paved floor may be laid with stone, brick, with tile, with cement or with any combination of them that may seem desirable to persons concerned. The general heading stone, of course, includes marble and mosaic, and there may be as many kinds of stone flooring as there are kinds of stone and they may be laid in as many fashions and patterns as it is within the mind of man to devise. Tiles afford a well-nigh inexhaustible diversity in color, texture and pattern; cement and its cognate compositions, such, for instance, as terrazzo, offer a far greater scope of variety in agreeable treatments than most people, who have not

carefully investigated the subject, can imagine—not at all the deadly monotony of a repulsive, harsh and unsympathetic surface usually associated with raw cement, especially if it is incorporated with a decorative composition. Finally, even the despised and commonplace brick may be endowed with dignity and distinguished charm if handled in a straightforward, unaffected manner, and kept free of any display of labored and faddish 'stunts.'

The places for which paved floors, in any of the varieties just enumerated, are obviously and eminently suitable are halls and long galleries or passage ways, solaria or enclosed sun porches, conservatories and masters' offices or dens—an unpleasant term disagreeably reminiscent of bone-brown lairs—where the presence of guns, fishing rods and tackle, sports' paraphernalia and all the sundry small adjuncts incident to country residence, to say nothing of emer-

gency footwear for inclement weather conditions and the frequent comings in and goings out of gardeners and other retainers in hob-nailed shoes, would auger ill for a be-rugged or be-carpeted or polished wood floor. Outside of bath-rooms, pantries and kitchens, the aforementioned places naturally suggest themselves to conventionally minded folk as suitable for paved floors, but there is no reason why the paved floor should not equally well appear in any other room in the house, either upstairs or down. Thank heaven, we are rapidly passing beyond that artificial stage of social development in which there must be in every house some depressing, unserviceably furnished and generally uncomfortable room which nobody ever uses when they can help it, call it parlor, reception room, drawing room or what you will—its actual existence is a libel upon the ideal represented by each of these names—and we are coming more and more to insist upon having only rooms that we can all use, all the time if we choose, with pleasure and satisfaction.

The Livable Qualities

Now, in such a genial room, into which all the household can come with freedom and in whose enticement they feel disposed to linger, there is no good reason why there should not be a paved floor if the owners fancy its very human and substantial charm.

In the first place, the idea that it is necessarily cold, cheerless and uncomfortable is an utter fallacy, as those who have escaped far enough from the trammels of convention to try it know by experience. One can have as many or as few rugs as desired, and from the house-keeper's point of view, this arrangement is exceedingly manageable. Furthermore, children, dogs, cats and other personages who will not or cannot use the door mat upon entering the house, can come in freely on a paved floor without calling forth disapproving glances; growing plants can be set about and watered without the fear of spoiling something; and in every other way the daily small things that mean so much and make so large a part of family life can go on unhampered by the restraint that always attends the presence of flooring or of floor covering of a damageable complexion. The right kind of paved floor in a living room is really a humanizing factor in family life. It possesses a sturdy adaptability to all the moods of a room and of the family who occupy it and, like an old shoe, the longer it is trodden the more friendly and comfortable it grows. Besides all this, a floor is primarily a foundation, and the visible solidity of a paved floor carries a satisfying sense of conviction to the eye. So much for the psychological effect of a paved floor upon the people who live with it. What is true of paved floors in living rooms is equally true of paved floors in dining rooms and in other parts of the house.

Their Decorative Value

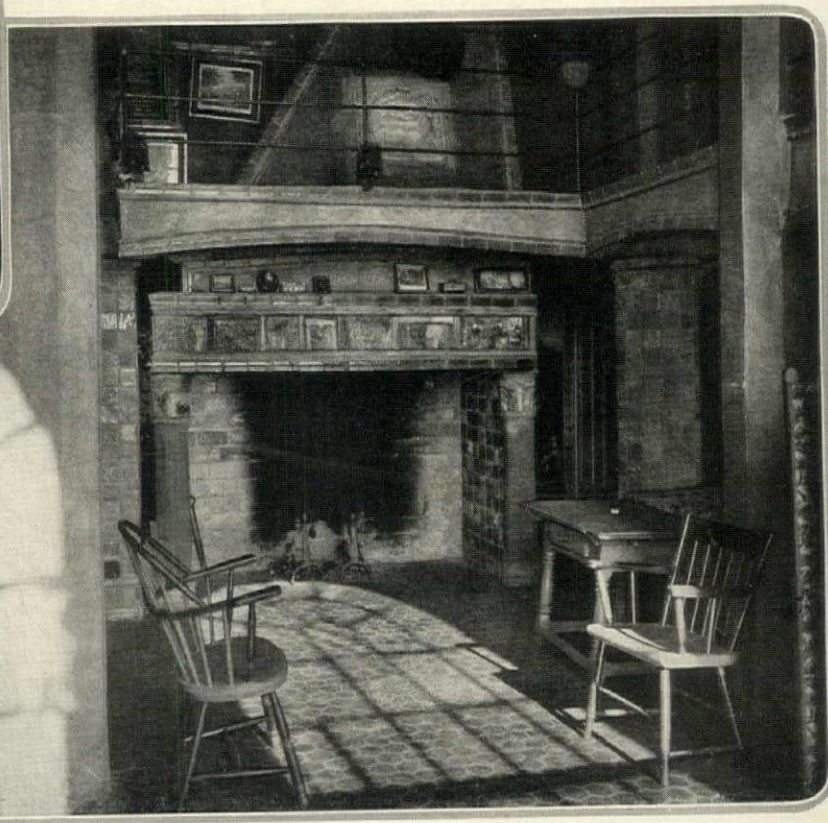
And now we come to discuss paved floors from the solely decorative point of view. In this connection there are certain general considerations that apply to all paved floors, irrespective of their material. To begin with, the

(Continued on page 86)



The hall floor in the residence of Henry C. Mercer, Esq., at Doylestown, Pa., is paved with cement in which have been inserted decorative devices in dark red tiles

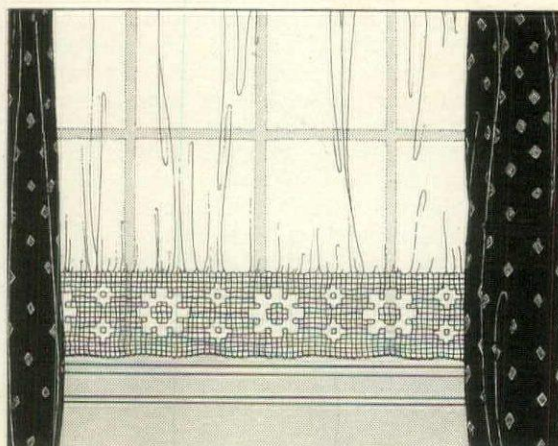
The library in the residence shows the use of small dark red octagonal tiles studded with decorative tile medallions showing the same color



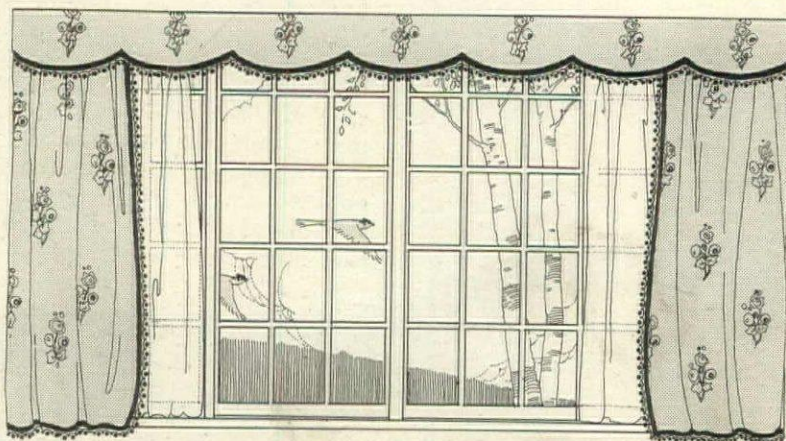
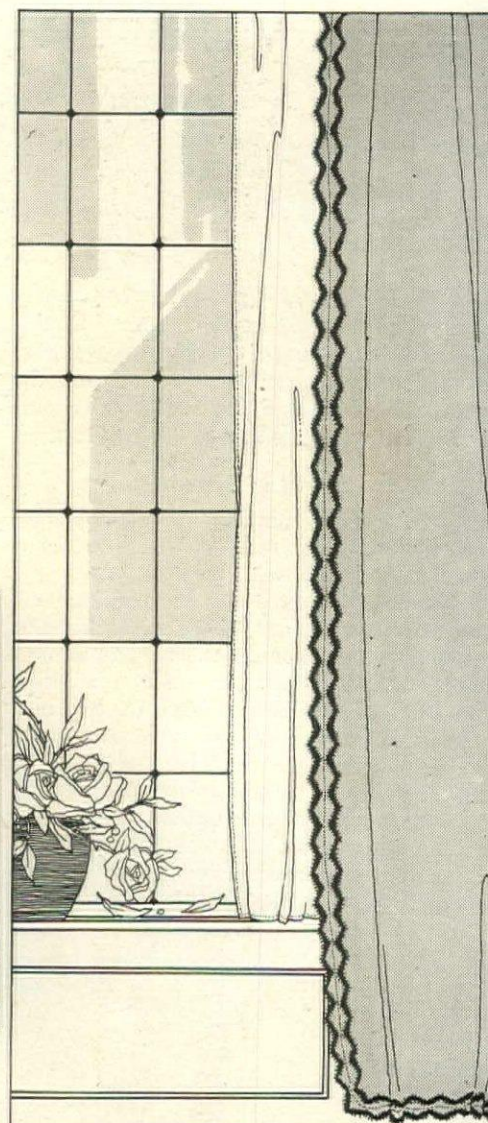
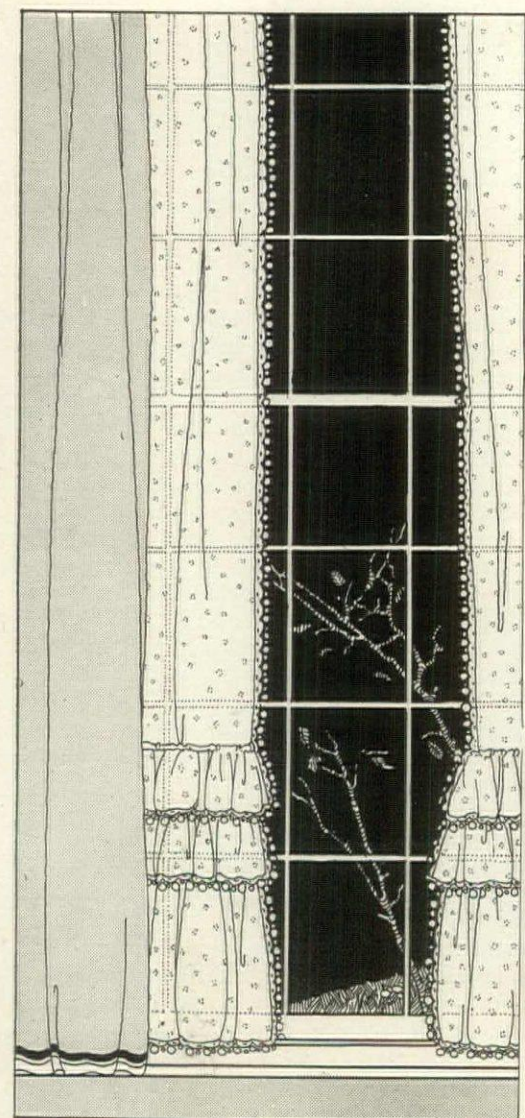
A VARIETY of CURTAIN BINDINGS

(Left) What could be more dainty for the country house than the old-fashioned dotted swiss or net curtains? These have a quaint touch in the ruffles of varying sizes, all edged with an odd little ball fringe. Miss M. A. Lewis was the decorator

(Right) For silk curtains a double row of diamond-shaped, picot-edged fluting in two colors. Under row a deep rose, top row same shade as curtains—a delicate fawn. A great variety of color combinations is possible. Miss M. A. Lewis, decorator

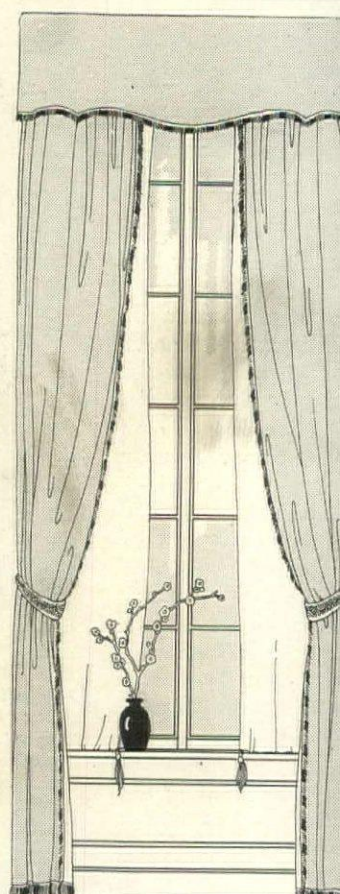
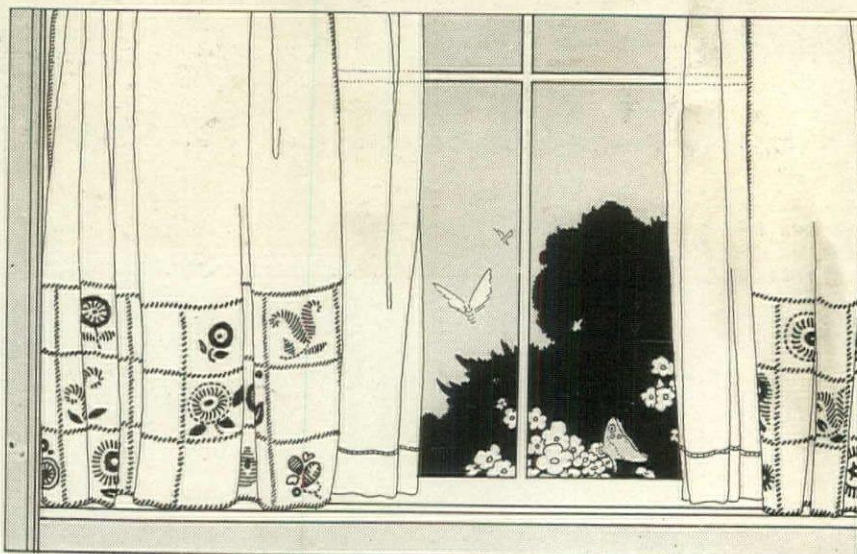


Ecru colored net gathered into a 6" band of crocheted filet insertion makes this glass curtain. The weight of the insertion keeps the curtain in place

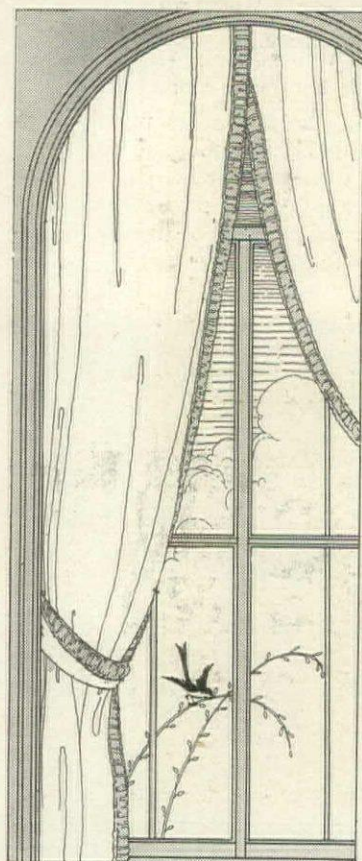


Bind chintz curtains with 1 1/2" piping of silk the shade of the chintz you wish to have predominate. Miss M. A. Lewis, decorator

(Below) Heavy linen curtains embroidered with wool or a strong mercerized linen thread. All black designs on deep yellow



For the formal drawing room, the dignity of this window treatment is undiminished. Heavy leaf green taffeta edged with a black and green 2" silk fringe. Inner curtains of thin silk with a self tone tassel to give weight and interest



One of the most delightful boudoirs we ever saw was done with mauve as a color basis. The curtains were deep cream taffeta with a puffing of the mauve taffeta and caught back in this fashion. The treatment is possible in many pleasing color combinations



Whitman

VISTAS IN THE GARDEN

Wherever possible the shrubbery should be so set out in the garden as to afford vistas. This is especially advisable if the garden commands a distant view of great beauty. In this garden, attached to the residence of Mrs. W. H. Day at Mamaroneck, N. Y., the rule of vistas has been well applied

THE TRUTH ABOUT SWEET PEAS

Cultural Facts that Ensure Success in Growing Your Own—Why Ninety-eight Per Cent of Flower Quality Depends upon the Grower

WILLIAM C. McCOLLOM

THE popularity of the sweet pea is anything but a fad. Other flowers come and go: at the height of their popularity the pendulum of public sentiment swings the other way. For isn't it a fact that a great many of our popular flowers have hard and fast limitations? After a certain degree of perfection is attained, the flowers respond no further; they become monstrosities, they lose their form, their color, or some other essential. This is not true of sweet peas, which have been improving steadily for two hundred years. Their stems have lengthened, their flowers increased in size and numbers, with a great improvement in form, range of color, and no loss of fragrance.

Of course, the importance of the sweet pea lies largely in its value as a cut flower. When well grown it has sufficient length of stem for all purposes—stems over 22" in length have been exhibited. The flowers are without doubt the finest formed of any of the more easily grown kinds, and the range of color is greater than in any other annual. For garden effects, too, sweet peas are ideal. They can be grouped in perennial plantings by using poultry wire columns to support the vines; they can be grown in tubs for piazza or house decoration, or with special supports such as huge globes, pyramids, umbrellas, etc. The quality of the flowers is 98 per cent dependent upon the grower. You can blame no one but yourself if your sweet peas are not good.

The Sweet Pea's Origin

The sweet pea came originally from Sicily, Ceylon and Sardinia, each land contributing different colored specimens. If we could see what these small, short stemmed, miserable colored flowers were like we would have a direct answer to those who continually shout about how Nature cares for her own. She does care, but not with the same degree of perfection that man does. The sweet pea entered the commercial field about 1700, and it is only since that time that you can estimate the improvements. Then the wings were no larger than the standards, while today they measure fully 2" across in first class flowers. The stems were 2" or 3" long, while now they are almost 2'.

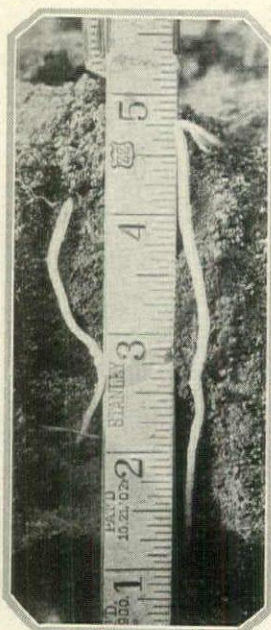
Sweet peas are the most responsive flowers we have in cultivation. If you scatter a little fertilizer at the base of the



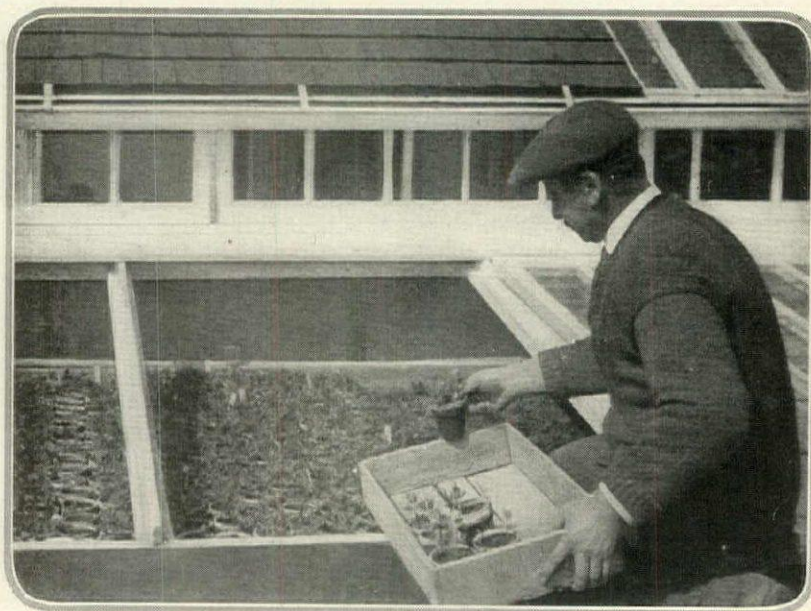
A layer of well rotted manure should be put in the bottom of the trench



When sown in the ground outside, the seeds are broadcast and then covered



Sweet peas are so vigorous that they will push up through 4" of soil



Hardening off is an essential operation before setting out sweet peas. Three to four weeks, beginning early in April, will accomplish it

plants the hungry white roots will come up and get it. the plants are wilting little water sets them immediately erect, strong and sturdy. Their weakness is a dislike of hot weather, and this being gradually but surely overcome by the introduction of varieties that have more heat-resistant power.

There are two distinct methods of handling sweet peas in the vicinity of New York and northwards. One is to sow the seeds in pots in the greenhouse some time during late February

early March, and after a hardening process to set the plants out when the weather is favorable. The other is to sow directly into rows out of doors, just as early as the ground can be worked. The former method is preferred but only a small percentage of the lovers of this grand flower have a greenhouse.

Starting Seeds Indoors

When starting indoors several seeds are sown in a 4" pot. These are later thinned out to one plant, of course always selecting the strongest. The soil used should not contain much fertilizing value or the plant will respond with an undesirably heavy growth. The object is to get a well established root system with a minimum of top growth. The pot should be placed in a cool greenhouse or frame and the night temperature should never exceed 50°. About April 1st the hardening off process can be started. It should be gradual but thorough, and ought to take from three to four weeks, to be on the safe side.

To quote from a reliable authority, "the trenches should be well prepared." But just digging under a little manure is not sufficient if you want good flowers. The soil the plants are to grow in must be lavishly rich; this is the big factor in the production of sweet peas. Trench the ground 2' deep, add good manure in liberal quantities, a fair sprinkling of bone meal and some lime. Sweet peas, like other legumes or pod-bearing plants, will not do well in soil which is acid.

A simple way to prepare the ground is to dig trenches 2' deep, placing the top soil or spit on one side of the trench and the bottom soil at the other. Place several inches of well-rotted manure in the bottom (barrow yard manure is preferred, if you can get it), and over this about 6" of soil into which h

worked as you fill a small quantity of the meal—say about a 6" pot full to a row long, and about twice the amount of lime of bone meal. Then put in a few inches of manure and again the same soil mixture. The soil placed in the bottom of the trench should be that taken from the top when the trench is dug. Each layer of earth should be compacted with the feet as you fill, for if the soil is left loose and spongy the plants make soft a growth and fall an easy prey to the summer sun. In cases where barnyard manure is not procurable, sheep manure may be used, though in much smaller quantities, for it is much stronger. Leaf mold is also excellent and can be used in equal quantities with soil and enough bone meal added to give the plants a backbone to the soil. The trench when finished should be flush with the surface of the adjoining ground.

The plants are usually set about 6" apart in the row. Where pea brush is used for supports, the plants can be staggered to save room. Where wire is used a single row is preferable, planting on the side of the wire where the prevailing winds come from. Don't set the plants too deep; in fact, the ball of earth around the roots should be practically flush with the ground. Always break the bottom of the ball of earth which formed in the pot so as to give the roots a quick start. The plants should be watered immediately after planting, to settle the earth around the roots.

Sowing Outdoors

The method of preparing the trench for direct sowing out of doors is exactly the same, only when filling the trench may be finished about 4" from the level of the surrounding soil. The seeds can then be sown broadcast and thinly on this surface. A common error in sowing too much seed, the resultant crowding preventing a healthy growth. The seeds can be covered to a depth of 2", gradually filling the trench as the growth shows through. Perhaps a better way is to fill the trench in a rush at once, as sweet peas are full of vitality and will force their way through the 4" covering. Always keep the different colors separated, labeling each variety so you will know the names of those you prefer; and don't

neglect to thin out the young plants to about 2" apart when they are large enough to warrant doing so.

Whether the seeds are started in the greenhouse or sown out of doors, the methods of handling from this time on are practically the same. When the plants are about 6" high they should be hilled up to prevent them from blowing over before they are supported artificially. The addition of these supports should be postponed just as long as possible, as they produce shade and stop to a certain extent the proper circulation of air. The proper time to support the plants is when they start to grow rapidly and the young shoots are sending out their long, clinging tendrils in search of something to catch hold of.

Good birch brush unquestionably makes the best sweet pea support. It allows the plants to ramble in a natural way, which eliminates crowding, and permits the air to circulate.



Keep the blossoms cut. By thus preventing pod formation you will prolong the blooming season



Artificial watering, when resorted to, must reach the roots. Holes made with a stake ensure this



A well developed plant, started and grown in a pot under glass, ready for setting out in the garden

Poultry wire with a 2" mesh is a good substitute if it is stretched tight and supported at about every 8' so that heavy winds won't cause it to yield enough to loosen the plants.

If you have been honest with yourself and the sweet peas, they should grow like weeds during early summer. Keep the ground on each side of the row well stirred, to give the roots a chance to breathe and to remove the necessity of artificial watering, which is anything but desirable if it can be avoided. The stems will start to throw out flowering shoots when they are making this rapid growth. You will notice by close observation that many of these flowering stems wither and die, showing that the plants are too busy to pay any attention to flowers and are putting all their strength into growth. This S. O. S. call from the plants should be answered by pinching off all flower shoots until such a growth has been established that flowering will not tax the plants' strength. How soon you can let them flower depends on how thoroughly you prepared the trench; but usually after pinching the flower stems for a week or ten days you can let them mature.

Watering and General Care

Sweet peas are water lovers, yet they will resent stagnant water more quickly than the average plant. Don't plant them in a low, poorly drained position or they will surely mildew and be disappointing. Artificial watering is a necessary evil in dry times, but when it does become necessary it should be done thoroughly. The ground should be literally saturated, making tests with a crowbar or sharpened stick to be sure the water has penetrated to the bottom of the root system. Don't water the foliage, as this promotes mildew and does no good. Let the hose run alongside the trench, so slowly that the water soaks in instead of running away. When the surface dries it should be cultivated to retain the moisture. A mulch of cut grass or some like material will also be effective in helping to conserve the moisture and keep the roots cool.

Gather your sweet peas daily. Cut the plants clean, for if seed pods are allowed to mature flowering will cease. Early morning is the proper time to gather the flowers, as

(Continued on page 68)



When the plants are about 6" high they should be hilled up to lessen the danger of breakage

SEEN IN THE SHOPS

This month our shoppers found such a variety of interesting china and glass that they devoted two pages to them. The names of shops may be had on application, or purchases can be made through the Shopping Service, House & Garden, 19 West 44th Street, N. Y. C.

"Eat mushrooms," said Mr. Hoover. So we find a crystal mushroom cover with blue band and rose decorations. 4" wide, English earthenware, plate to match. Complete per dozen, \$12.50.



For that supreme luxury of breakfast in bed, or the hurried breakfast of the business woman, or the more leisurely and solitary breakfast of the bachelor business man, comes this individual breakfast set consisting of 17 pieces with a white enamel tray. The set is English ware with Chinese pheasant design in Delft blue: \$12 with tray.



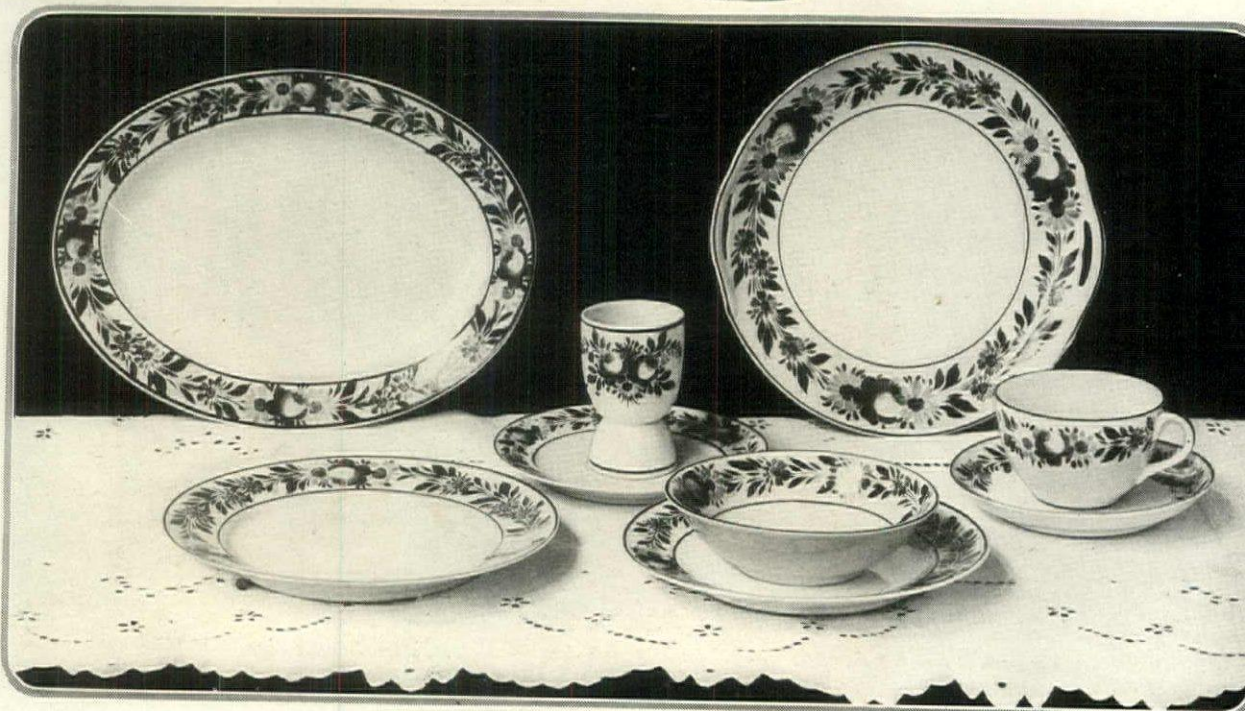
Japanese serving tray for fruit or cake, yellow and blue striped edge, floral decorations in center. 12" diameter. \$3.50



Because of the war, only a limited number of these Louis XVI bouillon cups and saucers are available. Dark blue and gold decorations, with gold edge and handle. \$18.65 a doz.

For a particular hostess comes this crystal mayonnaise bowl, 6" in diameter, with plate and ladle of glass. Complete for \$5

A thoroughly serviceable, everyday breakfast set. It has a hand-painted peasant design of roses and corn flowers with dark green leaves. The set comprises six breakfast plates, bread and butter plates, fruit saucers, coffee cups and saucers, egg cups, cereal bowls, one 12" platter and one round bread tray. The set complete for \$20





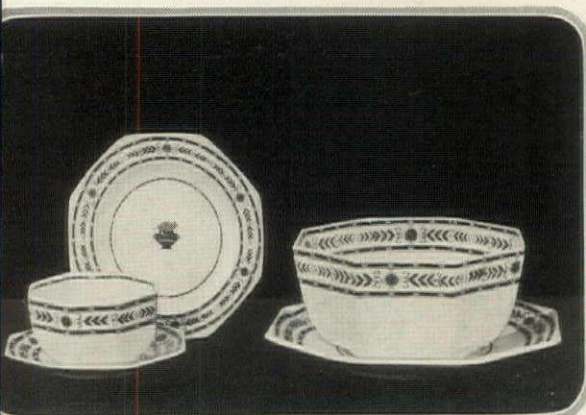
Not the great Auk, gentle ladye, but an Italian Primavera pottery plate with blue, yellow and green decorations. 9 1/4" diameter. \$1.35 each

Simple, undecorated glassware; decorations to order, extra. Goblets, \$4.50 doz.; clarets, \$4; finger bowls, \$4.50; finger bowl plates, \$9.50; ice teas, \$2.75



Another Italian Primavera, with a bird slightly different from Brother Auk, comes with yellow and green decorations, \$1.35 each

The base of the lamp is wood and shade is of parchment paper available in practically all pastel shades. Base, 8 1/2" high, \$9; shade, 10" wide, \$15



There's the suggestion of a Pompeian decoration about this Wedgwood salad set. It consists of salad bowl and plate, mayonnaise bowl and plate and 12 other plates, all octagonal in shape. \$22 complete. Design is executed in black and yellow



Really a reproduction of old Spode. This breakfast set of Copeland embossed china with a dainty flower design consists of breakfast plates \$9 a doz.; cups and saucers, \$11.30 a doz.; egg cups, \$6.50 a doz.; cereal dishes, \$6.65 a doz., and platters \$2.70 each

Folks tell us that the tea habit is growing in America. Good! It is ready for you now. The set is of rich dark blue pottery: a tea pot, 5" high and 8 1/2" wide; sugar, creamer and tea tile in proportion; plates 7 1/4" wide—there are six in the set—and six cups and saucers. This set comes complete for \$10. The table is interesting too—walnut, oval top, with gold rim. 23" high and top 23" by 20". \$16.50



The original house was "Court of Hearts." To this was added a barn. Then the owner bought a farmhouse on a hilltop fifteen hundred feet away and moved "Court of Hearts" up to it. Today only an expert could tell where the original structure left off and the additions commenced

THE HOUSE *that* WAS MADE of THREE

*A Barn, "Court of Hearts" and a Farmhouse Were Combined to Make a
Rambling New Hampshire Country Home*

MARY H. NORTHEND

THE readjustment of a remodeled house through additions is not a simple thing to accomplish. The putting together of three old buildings to make a comfortable and livable home is more difficult still. And yet a fine example of what can be done in this way is found in the home of Mr. Prescott Bigelow at Fitzwilliam, New Hampshire. Mr. Bigelow was his own architect, though measuring and drawing plans is not easy where one puts two houses together, remodeling them both, as he did.

The Original Home

"Court of Hearts," the original home, was too small, and while casting about for a remedy the owner decided to work out a scheme of his own that would fit his needs. It ended in the purchase of an old farmhouse that stood high up on the hill. Already an old barn had been introduced into the original building for additional space, but still more room was a necessity. So the "Court of Hearts" was moved about fifteen hundred feet up the hill and joined to the new home.

The tendency of the present day is to specialize, and that is just what Mr. Bigelow did. Little thought was given to the exterior, though comfort and correct furnishings entered into the scheme. It was not in a day or a month that the changes were made, for right results rather than haste were desired.

In viewing the house today only an expert could determine where the original structure and the additions commenced. The rooms at the front of the house were in the old structure; the barn joined in at the right. At the rear and on one side was the "Court of Hearts," finishing out the hallway and forming the dining and living rooms, while an ell was added for the service department.

The heart of the development was the hallway, originally small and contracted. Partitions were taken



In the making it looked pretty chaotic, but the builders finally joined the structures together and added an ell for service quarters

out and openings made with a view to creating vistas. This gave an air of spaciousness unusual in houses of this type. The double staircase was interestingly worked out, meeting on the second floor.

With the exception of one room finished in hardwood for dancing, the floors were left to show the original wide boards. An harmonious note, found in every part of the house, is given by the soft gray tone of these floors. The hall has a pastoral paper which is a reproduction of a foreign make, and shows rag mats such as were made in our grandmothers' time. The slat-back furniture, the latches and locks are evidences of how carefully each detail has been conceived and worked out.

The rise in the hallway shows where the old barn

was introduced. Being of lower story it was raised to meet the ceilings, thus necessitating steps between the rooms. With the introduction of the "Court of Hearts" the floors were planned for the same level as the older part of the house.

Colonial Individuality

Each room was carefully considered so that it could be finished and furnished desirably, keeping to the period and allowing no overloading, with the exception of the den, which is a typical man's room and so gives excuse for showing his collections of old kitchen and farm implements and rare old English prints.

The practical working out of the fireplaces is unusual. They follow the old-time methods perfectly, even to the corner bricks which were used in every fireplace of that period. The idea is featured in each room; and months of exploration, particularly of old cellars and dilapidated houses, were necessary to secure the genuine materials. In the old days the headstones of the fireplaces were never of brick, but after long searching enough of the original type were collected for

the house. The stone hearths are carried out in the old-time style with the exception of one, which is of rare 6" square bricks—an unusual and yet correct treatment. The successful handling of just this feature shows what time, thought and patience were given to each and every detail that it might when finished be an ideal example of what a remodeled house should stand for.

Do not for a moment think that these fireplaces as they stand today were in this condition when Mr. Bigelow acquired the place. Many of them had been bricked in to accommodate that abomination of houses, heating, the air-tight stove; while others were so small they had to be enlarged.

The mantels are practically the same as when the



The floors of the living room were laid in hardwood to complete the hospitality for those who dance

s were purchased. There is one ex-
n—a particularly interesting one found
250-year-old house was carefully re-
d, brought a distance of twelve miles
inserted in one of the rooms.
order to give the best possible results
ure and color schemes were carefully
ered, and while everything was not of
me period, yet it was close enough to
void mistakes. The old wainscot, lack-
neled effects, was painted white, while
were hung Colonial papers in soft col-
The parlor which was part of the orig-
house has been papered in gray and old
To brighten the room rose-colored
draperies were chosen. The windows
small panes.

Interesting Wall Coverings

choice of wall colors has done much to bring
the quality of the furniture, pictures and mirrors.
have been chosen for background effects, plain
simple or with small figures so they will not
ct from the general scheme. The only hard-
floor is in the living room—three rooms in the
t of Hearts" thrown into one—and it is here
nd the hearth laid with square, old-time bricks.
color scheme in this room is gray with salmon
shown in the hangings. The coverings of wings
s and cushions are in the same shades, brighten-
up what might otherwise have been a somewhat
nd monotonous tone.

The dining room shows an individual touch. It is



In the dining room is used an old paper with coaching scenes. The curtains match its coppery background

which are especially dyed to meet the require-
ments of the paper.

Every chamber in the house has a different
treatment. Some of the beds are high and
some low four-posters, and the coverings are
wonderful quilts which show ingenuity and
effective designs, each one different in theme.

The Porches

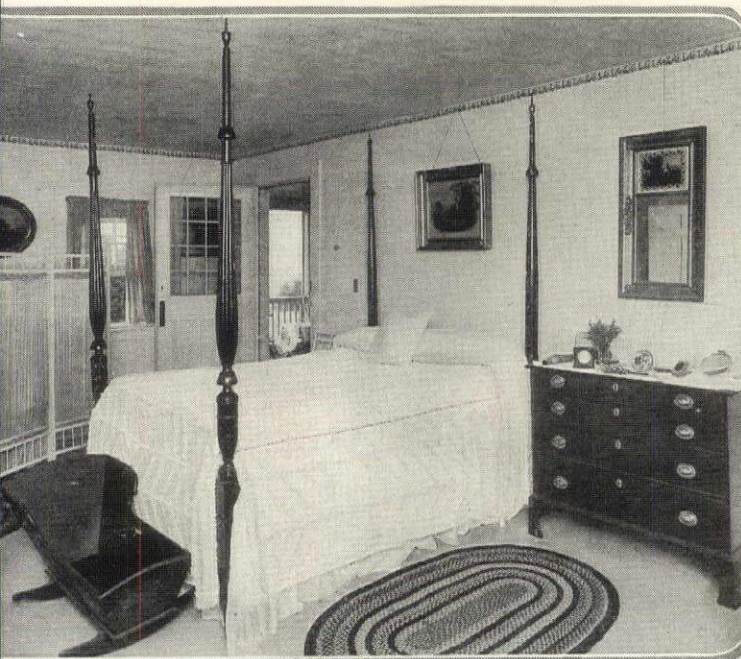
Outdoor life is prominently featured in this
home with its situation on high land and
its outlook over wonderful views on every
side. The upstairs living room, large and
spacious, is a sitting room and sleeping porch
combined. In the Windsor chairs which form
the majority of the furnishings we find gen-
erally the nine uprights which show that they
were used by the squire instead of in the kitchen,
the chairs for the latter room being designated by
only seven uprights. There is a unity in the finished
whole that makes it almost impossible for one not
well posted on architecture to grasp the time and
thought that had been given in order to accomplish
a whole correct in each and every detail.

It is not alone the treatment that makes this re-
modeling such a success. It is the daring to work
out ideas that were obtained not so much from the
conventional books on Colonial architecture as from
actual study of old houses far and near, to find out
exactly what were the dominant features of that
period needed to bring about the desired results.
The careful choosing of furniture, floor covering and
curtains is evidenced in every room.



The "front room" has an old-fashioned paper, rag
rugs, furniture, mirrors and last century silhouettes
to harmonize

long and wide, well lighted with plenty of windows
that allow air and cross drafts. Possibly we come
to a realizing sense of what careful treatment does
to bring about right results as we view this room
in its entirety. It is distinctly different from any
other room, possibly because the paper is most un-
usual and dominant. The latter is a reproduction
of old stage coaching days, with a peculiar shade of
copper background that brings into relief the pic-
tured representations which cover it. It is difficult
to obtain, but produces a striking effect that appeals.
In harmony with the background are the hangings,



The Colonial spirit has been preserved in the bedrooms with their
high or low four-posters and reproductions of old rag rugs



Consistency in furnishing is found in the simple paper and hangings
and old prints. Each bedroom is given a different treatment

THE WAR GARDEN DEPARTMENT

Last year was our first real "war garden" season, and yet it has been officially estimated that \$350,000,000 worth of vegetables were the result. In 1918 we must maintain all our zeal of last year, with the greater effectiveness which comes of larger garden experience. To do its bit toward this end, HOUSE & GARDEN each month will devote this page, as well as others in the magazine, to attaining greater productiveness in the home garden. The practical side of raising vegetables and other food crops will be strongly emphasized. Should you wish additional information or suggestions touching your own particular war garden, we shall be more than glad to assist you personally. State your problem clearly and in detail, enclose a self-addressed, stamped envelope for reply, and mail it to The Information Service, HOUSE & GARDEN, 19 West 44th Street, New York.—EDITOR

D. R. EDSON

MARCH is the month of waiting. The skunk cabbage beneath its mulch of sodden leaves in the swamp, the violets under the moss on the sunny slope, the March butterfly in its somber chrysalis, and the impatient gardener behind his rain-beaten window—all are waiting. I like to think of March as the dark hour before the dawn, which means so sudden a change that the long-expected day always arrives with surprising suddenness.

Are you prepared for an early spring? If, after this almost unprecedented winter which we have been through, the ground is ready to plant by March 15, you will have things ready to go ahead with the work? If so, you are an unusual exception to the general rule. Many things which might be done now to save time later on are often not attended to until after work outdoors is begun.

The most important work for March, so far as the gardener himself is concerned, is to carry out last month's start towards getting a supply of strong, sturdy plants. The three essential factors in producing first-class plants are: good soil, plenty of room, and plenty of air. The hardest part of the work is to get the little seedlings strongly started as described last month. Many gardeners leave the seedling plants that they have sown directly in the hotbed or cold-frame, until they are ready to transplant into the open garden. The best plants cannot be obtained unless the seedlings are transplanted so as to produce a bunch of fibrous root growth in place of the single long tap root which the plant naturally sends down into the soil while small.

Start with Healthy Plants

There is only one way to secure the very best plants. Each one must be potted individually so that it will have all the room it can use and not suffer disturbances of its root system when it is put out in the open. In the old days of clay pots alone, this was quite a serious undertaking even with the moderate number of plants required for the average home garden. Not only was the work of getting the plants into the pots considerable, but in order to give the roots all the soil they needed for full development very large pots had to be used. These dried out so rapidly in the sunny days of March and April that it was next to impossible to keep the soil properly moist even if watering was done every day.

With paper pots it is quite different. Since these are square instead of round they hold almost twice as much soil as clay pots of the same diameter, and if they fit closely together they do not dry out by evaporation nearly as quickly. In transplanting the plants do not have to be knocked out, as in the case of clay pots. You simply tear aside the paper pots after the plants have been distributed along the row, and there you are! The paper pots or bands are merely fitted together and packed into an ordinary seed flat or other box of convenient size where they can be filled with the compost or transplanting soil. Each unit or flat full is handled and watered like a box of plants until it is time to set them out. Even individual cabbage and lettuce plants can be handled to advantage in this way. By using 2" or 3" pots almost as many of them can be put in a flat as if they had been pricked off in the ordinary way. They are no more trouble to care for and less trouble to plant.

This takes care of the factor of room, which is the one most commonly neglected. Good soil may be made

CAMPAIGNING FOR CROPS

To help beat the Kaiser there were cultivated, in 1917, over 3,000,000 war gardens, aggregating 1,150,000 acres. The yield was valued at \$350,000,000 or \$17.50 per family. Housewives preserved 500,000,000 quarts of fruits and vegetables.

Can you better this record in 1918?



Measure off your garden before you start to plant. Use a line to get the rows straight. Order in the garden makes for easier cultivation and better appearances



The first stage of the plant is its beginning under glass from the seed. Then comes the second when these seedlings are hardened off in a cold frame



Soil that is finely broken up gives quicker results to the growing plants. Use fork, wheel-hoe and rake for this work

from good garden loam with which very thorough rotted manure has been well mixed in the proportion of one-half or two-thirds manure to one of soil. A little very fine bone dust added will make it sturdier. The soil should be mixed up a couple of inches or so in advance of using, if possible, particularly the bone dust is to be added.

Most people are too timid with young plants in regard to fresh air. Try to give ventilation day, particularly if the frames are new and only on the stormiest days should the sash be on altogether. Fix the sash so that the opening is away from the direction of the wind, as there will be no cold draft on the plants and no danger of wind lifting the sash. During dark, cloudy weather watering once in several days will be sufficient. On bright, dry days after the middle of the month watering will be required almost every day to keep the soil right.

How early is it safe to plant?

Where the soil has a good drainage, the ground may remain too wet for days or even weeks after the frost is all out of it. On lighter, sandy soils that are well drained planting may be begun as soon as the frost is out of the ground. In fact, some things may be put in before it is all out. When the ground is ready to dig or plow over with a forkful and test it in the middle. If, upon being slightly squeezed, it comes into a sticky, muddy mass instead of crumbling apart readily between the fingers it should be left alone while longer. Plowing ground that is still too wet to be forked will ruin your gardening operations back of you instead of pushing them forward. It may, in fact, injure the soil for several years to come.

Manure, of course, should be added to the ground before plowing or spading are done. Before it is spaded or just afterwards, it should be covered over with a fork to take out all the old and decayed pieces of bedding. These will come in handy for such purposes as mulching, or they may be put in a compost heap. They will not rot quickly in the soil, are difficult to turn under and may give trouble throughout the summer by catching the teeth of the wheel-hoe. Practical fertilizers should be applied before spading or plowing, but after harrowing or raking.

The first things to go into the ground in the way of vegetable and root crops are: onion sets, radish, asparagus, radishes, early spinach and onions. The first seeds to plant are sweet peas. Care and culture are covered in on pages 44 and 45 of this issue.

New Shrubs and Roses

Nursery stock will be shipped whenever you are ready to receive it, or, if you leave the matter to the nursery, as soon as conditions are favorable for planting in your vicinity. Trees, ornamentals, etc., are shipped while dormant. They can be planted just as soon as you can get the ground, even when it would be too wet for the planting of fruit trees. While a fruit tree or shrub will grow for at least a year or two in any soil, nevertheless, if you want good growth, it is just as essential to prepare the place where they are to grow as it is to make your garden soil. If manure is available, thoroughly mix it in several forkfuls with the soil around each tree to be set, and some good bone. Coarse or knuckle bone is best.

(Continued on page 72)

HOUSE & GARDEN'S GARDENING GUIDE FOR 1918

A Condensed Ready Reference for the Year on Culture and Selection of Vegetables, Flowers and Shrubs and for Planting, Spraying and Pruning

Address individual garden problems to The Information Service, HOUSE & GARDEN, 19 West 44th Street, New York City.

SHRUBS FOR EVERY PURPOSE

SHRUB	COMMON NAME	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
For Masses and Borders					
leia	Butterfly shrub	6'- 8'	Pink, lilac, violet	July to frost	A new flowering shrub, but one of the best; sunny position and fairly rich soil.
anthus Flor-	Strawberry shrub	4'- 6'	Brown	May	Flowers are delightfully fragrant.
s	Sweet pepper bush	5'- 7'	White	July-Aug.	One of the best of the smaller shrubs; very fragrant.
ra	Deutzia	4'- 6'	White, pink	June	Very free flowering; a great favorite for grouping.
zia	Pearl bush	5'- 6'	White	May-June	Good for cutting; best effect obtained through massing with other shrubs; charming flowers.
norda grand-i	Golden Bell	4'- 5'	Yellow	April	Large yellow flowers blossom before the leaves appear.
a	Tartarian Honey-	4'- 6'	White, pink, yellow, red	May-June	Most striking when clumped; strong grower; free blossoming.
thia	suckle				
era tartarica	Mock-orange	6'-10'	White	June	Profuse bloomers; a valued and favorite shrub.
delphus	Flowering plum	8'-10'	Deep pink	May	Flowers of a beautiful shade.
as	Sumach	15'	White	July-Aug.	Suited for damp places; brilliant in the fall.
	Flowering currant	4'	Yellow	April-May	Fragrant; nice foliage; grows well even in moist spots.
	Bridal Wreath	4'- 6'	White	May-June	A shrub of exceptional gracefulness.
	Snowball	12'	White	May-June	There are many varieties; each has some good point.
num	Chaste Tree	5'- 6'	Lilac	Aug.-Sept.	Graceful; long spikes; flowers late in summer.
illa	Weigela	6'- 8'	Red, white, pink	June-July	Of robust habit, blooms profusely, and easy growth. (Eva Rathke especially fine; flowers continuously; very deep color.)

For Individual Specimens

a	Rose of Sharon	8'-12'	Rose, white	Aug.-Oct.	Among the best of tall shrubs; very hardy; W. R. Smith (new) especially fine.
Japanica	Japanese maple	6'-10'	Foliage, various		Leaves of many distinct shapes and attractive coloring, especially in early spring.
a spinosa	Angelic tree	10'-15'	White	Aug.	Unique tropical looking.
aris	Groundsll tree	10'-12'			White fluffy seed pods in fall.
s	Judas tree	10'-12'	Rosy pink	April-May	Flowers before leaves appear; very attractive.
anthus	White fringed tree	8'-12'	White	June	Very distinctive and attractive in appearance; flowers resemble fringed decoration.
as	Dogwood	15'-20'	White, red	May	Not symmetrical in shape but very striking; foliage highly colored in autumn.
Cotinus	Smoke tree	12'	Smoke colored	July	Very distinctive; flowers in feathery clusters.

For Hedges and Screens

a	Rose of Sharon	8'-12'	Rose, white	Aug.-Oct.	See above; plant close, 15" to 18".
ris	Japan barberry	3'- 4'			Absolutely hardy; foliage light green, brilliant in autumn with scarlet berries.
egus	Hawthorne	12'-15'	White, red	May-June	Very attractive; many different forms; long lived. Colored fruits.
angea panicu-	Hydrangea panicu-	6'-10'	White to rose	Aug.-Sept.	Color changes; very hardy; one of the best late flowering shrubs; enormous flower panicles.
t	Privet	To 8'			Most popular formal hedge plant; plant close, 8" to 10"; prune to shape frequently.
	Japan quince	6'- 8'	Bright scarlet	Early May	New varieties harder than California.
a	Spiraea	6'- 8'	White	May-June	Set 15" apart; makes a dense hedge; requires a little pruning.
ga	Lilac	15'-20'	White, pink, lilac	May-June	Plant 1½ to 2' apart; very graceful in formal hedge; especially for boundary lines.
					Plant 2' to 3'; very fragrant; good for along walls, etc. Japonica latest blooming.

VINES

VINE	COMMON NAME	FLOWERS	REMARKS
idia	Silver vine	Whitish with purple centers; A. Chinensis, yellow	Very rapid growing with dense foliage; good for arbors, trellises, etc. Edible fruits after flowering.
a	Akebia	Violet brown; cinnamon center in spring	Good where dense shade is not required; very graceful in habit.
lopsis	Boston ivy	Foliage highly colored in fall	Most popular of all vines for covering smooth surfaces such as brick and stone walls, etc. In setting out dormant plants prune back to 6".
onia	Trumpet vine	Very large trumpet shape; red or orange	Semi-climbing, especially good for covering rough stone work, tall stumps, porch trellises, etc. Unique and attractive foliage.
aris paniculata	Virgin's Bower	Fragrant pure white flowers in August and September	Extremely hardy and robust; most satisfactory late flowering vine. Especially good for porches. Flowers followed by feathery silver seed pods.
ymus	Evonymus	Foliage, green or green and white	Extremely hardy; good in place of English ivy in cold sections. Evergreen.
ysuckle	Woodbine	Red, yellow and white; very fragrant	Old favorite; one of the most popular for porches and trailing covers. Sunny position; good variegated foliage.
aria	Wistaria	Purple or white; immense pendent panicles	Of twining, not clinging habit, especially good for pergolas, etc. Attains great height with suitable support. Sunny position; rich soil.

SUMMER FLOWERING BULBS

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
lmon	12"-18"	White, crimson, pink, blue	July-Sept.	Plant in May in sheltered position, in groups, about 6" x 6". Hardy.
onia	12"-18"	Pink, yellow, red	June-Sept.	Start in heat, or plant in rich light soil in open. Water freely.
a	18"-24"	Yellow, white	June-Sept.	Plant suitable varieties in rich warm soil. Plenty of water; store for winter in warm temperature.
na	2' - 6'	Pink, yellow, red, white	June-Oct.	Start in heat, or plant dormant roots in rich soil. Store for winter.
adium	18"- 5'	(Foliage) green or variegated		Sheltered, semi-shaded position, light rich soil. Store in warm place.
lia	2' - 6'	White, pink, yellow, red, variegated	June-Oct.	Start in heat or outdoors after danger of frost, in deep, rich soil; thin and disbud for good blooms.
diolus	2' - 5'	Pink, red, white, yellow	July to frost	Succession of plantings from April to June for continuous bloom; store cool for winter.
unculus	2'	White, yellow, scarlet	May-June	Single and double forms; easily grown; good for cuttings.
rbretia	2' - 4'	Red, yellow, scarlet	June-Oct.	Culture similar to that of gladiolus. Plant 3" to 6" each way; take up or protect.
idia	18"	Blue, pink, yellow, scarlet	June-Oct.	Culture same as above but should be stored for winter.
erose	2' - 3'	White	July-Sept.	Plant out in May, or start in heat. June and July planting for late flowers.
hyranthus	8"-10"	White, pink	June-Sept.	Good for masses or borders; plant two clumps, in early spring. Store like gladioli.

VEGETABLES FOR A CONTINUOUS SUPPLY

VEGETABLE AND TYPE	REPRESENTATIVE VARIETY	FIRST PLANTING	SUCCESSIVE PLANTINGS Weeks Apart	AMOUNT OR NUMBER FOR 50' ROW	DIRECTIONS
Bean, bush, Green Pod	Early Bountiful	April 15	2-3: to Aug. 15	15'x 4"	In dryest soil available; cover first planting 1" deep.
Bean, bush, Wax	Rust Proof Golden Wax	April 20	2-3: to Aug. 15	18'x 4"	In dryest soil available; cover first planting 1" deep.
Bean, bush, Lima	Burpee Improved	May 1	3-4: to Aug. 15	24'x 6"	Plant with eye down, when there is prospect of several days' dry weather.
Bean, pole	Golden Cluster	April 25	June 1	1 1/2 pt.	Place poles before planting in rich hills; thin to best plants.
Beets, Early	Early Leviathan	May 1	June 15	4'x 4"	Eye down in slightly raised hills; thin to best plants.
Beets, main and winter	Early Model	April 1	June 15	12'x 3"	First planting shallow, about 1/2" deep, and extra thick.
Brussels Sprouts	Detroit Dark Red	May 1	3-4: to Aug. 15	12'x 3"	In dry weather soak seeds; firm well; for winter use sow about three months before harvesting. "buttons" are formed.
Cabbage, Ex. Early	Dalkeith P	June 15	3-4: to Aug. 15	24'x 18"	Transplant four to six weeks; same treatment as late cabbage; pinch out tops of stalks when "buttons" are formed.
Cabbage, summer	Copenhagen M'kt	June 1	June 1	35	Light applications of nitrate of soda beneficial; to keep mature heads from splitting, pull enough to loosen roots in soil.
Cabbage, late	Succession	July 1	July 15	30'x 18"	Transplant from seed sown June 1; 1 1/2" deep; thin early.
Carrots, Ex. Early	Danish Ball Head	May 1	June 1	30'x 18"	Select rich, deep soil to get smooth roots; for storing plant about 90 days before harvesting time.
Carrots, main and winter	Early Scarlet Horn	July 1	3-4: to Aug. 15	12'x 1"	Enrich rows; protect from curvings; plenty of water when heading.
Cauliflower, spring and fall	Danvers	April 15	July 15	12'x 1"	Sow seeds six to eight weeks before transplanting; hill up; store in cellar for winter.
Celery, Early	Golden Self-Blanching	April 10	July 10	24'x 18"	First planting in dry soil; cover only 1 1/2" deep; give protected sunny exposure if possible.
Celery, late	Winter Queen	May 1	June 1	24'x 18"	Enrich hills; thin to 3 or 4 plants; protect from striped beetle.
Corn, Early	Golden Bantam	June 1	July 15	36'x 6"	Gather hills while quite small; keep them all picked for continuous bearing.
Corn, main crop	Country Gentleman	May 1	June 1	3'x 3"	Culture hills; give plenty of water; protect from potato bugs.
Cucumber, for slicing, etc.	Davis Perfect	May 1	July 15	1 1/2 pt.	Culture same as for lettuce save that leaves should be left up to blanch for use.
Cucumber, for pickling	Ever-bearing	May 1	4: to July 1	1 1/2 pt.	Treatment similar to turnips; thin out as soon as possible; begin to use while small; 1" or so in diameter.
Egg-plant	Black Beauty	June 1	July 15	12'x 3"	Transplant size of lead pencil to deep, well enriched trenches; hill up to bleach.
Endive	Giant Fringed	June 1	July 1	12'x 3"	Sow seed when plants are set out, and for succession plantings, thinning out early.
Kohlrabi	White Vienna	June 20	July 1	30'x 24"	Thin out early; for fall plant again July 15 to August 15.
Lettuce	American Flag	April 10	4: to Aug. 1	15'x 4"	Give plenty of water; top-dress with nitrate of soda; thin out as soon as possible.
Lettuce, loose leaf for spring and fall	Grand Rapids	April 10	3: to May 20	12'x 8"	Enrich hills with old compost and wood ashes; add sand in heavy soil; protect from striped beetle.
Lettuce, "Crisp Head" for summer	Brittle Ice	May 15	June 15	12'x 10"	Same as for musk melons; pinch out tips of runners at 5' or 6'.
Melons, musk	Netted Gem	May 1	June 15	6'x 4"	Give warm, rich soil; nitrate of soda during early growth; treat like corn; use pods while young.
Melons, water	Henderson's Bush	May 1	June 15	4'x 3"	Mark out drill, insert up to neck.
Okra	Halbert Honey	May 15	June 15	6'x 6"	Keep clear; top-dress with nitrate of soda; do not thin until well along.
Onions, "sets"	White Velvet	May 15	June 15	3'x 15"	Soak seedlings and transplant to rich soil; give plenty of water.
Onions, globe	Yellow Danvers	April 1	June 15	12'x 3"	Soak seed twenty-four hours before planting; very light; thin out early.
Onion, large Spanish	Gigantic Gibraltar	April 15	June 15	12'x 3"	Cover first planting about 1" deep; sow only a small quantity as wrinkled variety is better flavored.
Parsley	Emerald Curled	April 1	June 15	1 1/2 oz.	Mark out drill, insert up to neck.
Peas, smooth	Alaska	April 1	June 15	30'x 2"	Keep clear; top-dress with nitrate of soda; do not thin until well along.
Peas, Early, wrinkled	Gradus (Little Marvel Dwarf)	April 10	June 15	1 pt.	Soak seedlings and transplant to rich soil; give plenty of water.
Peas, wrinkled, main crop	Alderman (British Wonder Dwarf)	April 15	June 15	36'x 2"	Core first planting about 1" deep; sow only a small quantity as wrinkled variety is better flavored.
Peppers, large fruited	Ruby King	May 15	June 15	36'x 2"	Make later plantings in trench, filling in gradually as vines grow; plant early varieties July 20 to August 10 for fall crop.
Peppers, small fruited	Coral Gem Bouquet	May 15	June 15	24'x 15"	Same as for egg-plant; use good strong ported plants for both to get best results.
Parsons	Improved Hollow Crown	April 10	June 15	40	Top-dress with nitrate of soda during early growth.
Potatoes	Irish Cobbler	April 15	June 15	1 1/2 oz.	Select deep, loose soil or trench before planting to get good smooth roots.
Pumpkin	Quaker Pie	May 15	June 15	28'x 13"	For seedlings, protect from curvings in sunlight by shading.
Radish, Early	Crimson Giant	April 1	June 15	12'x 1"	Plant in rich hills; space is limited; use plaster, soil, or wood ashes into row; take up and destroy roots not used.
Radish, summer	Chartiers	May 1	June 15	12'x 2"	Make frequent all sowings; work the plants; soil, or wood ashes into row; take up and destroy roots not used.
Radish, winter	White Chinese	June 15	Aug. 1	12'x 3"	Thin out early; plant in finely prepared soil to get good smooth roots.
Rutabaga	Golden Necklace	May 1	June 15	15'x 4"	Roots for storing for winter should not be planted until quite late, as they are better both in keeping and eating quality when not overgrown.
Salsify	Sandwich Island	April 10	June 15	1 1/2 oz.	Excellent for storing; water; culture similar to turnip; late planting makes best quality roots.
Spinach	Victoria	April 1	June 15	15'x 2"	Be careful to get seed thick enough; sow in deep, fine soil to get smooth roots.
Squash, summer	Golden Summer Crookneck	May 1	June 1	15'x 4"	Sow in rich soil; thin first to 2" apart; second thinning may be used for tubers.
Squash, winter	Hubbard	May 15	June 15	6'x 6"	Thin to two plants per hill; thin to two or three plants; protect from bugs.
Swiss chard	Lucullus	May 1	June 15	18'x 8"	Sow about all as thick as beets; thin out as soon as well started; cut leaves in gathering 3" or so above crown.
Tomato, Early	Bonnie Best (Chalk's Jewel)	May 1	June 15	4'x 2"	Enrich hills; use plant support or stake; keep suckers trimmed off; apply nitrate of soda.
Tomato, main crop	Stone	May 15	June 15	4'x 30"	Use poison bait for cutworms before setting out; thin fruit clusters; fruit, not appears.
Turnip, summer	Amber Globe	April 10	June 15	12'x 3"	Sow thinly and thin out as soon as possible; avoid fresh manure and too rich soil.
Turnip, winter	White Globe	June 1	Aug. 1	12'x 4"	For winter use do not sow too early, two to three months before harvesting, according to variety.

CHOOSE WISELY

Not every garden can grow good crops of all these vegetables. Soil conditions as well as plant requirements vary widely. Select your prospective crops carefully, therefore, with your own particular conditions in mind. Buy no more seed than you need—remember that these are war times and nothing should be wasted.

NOTES ON VEGETABLES

"P"—plants from frames or seed-beds.

First figure under Directions indicates distance between rows; second between plants in row after thinning, or between hills. Drills are continuous rows, in which the seeds are sown near together, and the plants even after thinning stand at irregular distances, usually touching.

Rows have the plants at regular distances, but so near together that machine cultivation is attempted only between the rows.

Hills, which are usually especially enriched before planting, are isolated groups or clusters of plants, generally about equidistant—3' or more—each way.

Thinning consists in pulling out the surplus seedlings as soon as most of the seeds are up.

Hilling is drawing the soil up toward the roots or stems; often overdone—usually a wide, slight hill is the best.

Blanching is necessary to prepare some plants such as celery and endive, for eating, excluding the light, banking with earth.

INSECTS AND DISEASES

Plant pests of all kinds are alien enemies—indirect but none the less valued allies of the Hun. Insidious, persistent, destructive, they must be fought with every possible weapon. They ask no quarter; see that none is given. On pages 54 to 57 our plan of campaign is mapped out. Follow it carefully and help win the war.

FLOWER	HEIGHT	COLOR	SEASON OF BLOOM	DIRECTIONS
For Beds and Masses				
Asters (A) Begonias (TP) Cosmos (A) Celosia (A) Heliotrope (A) Mangold (A) Nasturtium (A) Pansies (A) Petunias (A) Phlox Drummondii (A) Salvia (A) Verbena (A)	18"-30" 12"-18" 2'-8" 18"-4" 12"-24" 10"-36" 10"-24" 6" 12"-24" 12"-36" 12"-36" 6"-9"	Various White, pink, red White, pink, red Red, yellow Blue and white Pale gold to orange Various White to claret mixed Various, brilliant Scarlet Various	July-Sept. May-Sept. August to frost June-Sept. May-Sept. July to frost July to frost May to frost July to frost August to frost July to frost July to frost	Protect from aster beetle by hand picking and Paris green. Very free and continuous flowering; bushy, compact growth; good for edging. (P) Very graceful and artistic; good for backgrounds or massing against buildings, fences, evergreens, etc. (P) Colors rather crude but brilliant; good effect at a distance. (P) Flowers freely until frost; give good color; fragrant. (P) Easily grown, free flowering; select color with care, avoiding mixtures. Especially good for new or poor soil; for best flowers soil must be not too rich. For immediate show get old plants; but for a long season new plants just beginning to bloom. (P) Use named varieties, or keep in seed-bed until first blossom opens before transplanting. (S B) Unsurpassed, brilliant and harmonizing colors; many fine named varieties. (S B) Unequalled for brilliant massed effect; select variety for height wanted; pinch back for stocky plants. (P) Most brilliant for low, spreading, carpet growth; flowers to hard frost. (P or S B)
For Edges and Borders				
Ageratum (A) Alyssum, Sweet (A) Bellis perennis (HHP) Marigold (Dwf. Str.) (A) Myosotis (B) Zinnia (Dwf. Str.) (A)	12" 6"-12" 6"-8" 9"-12" 6"-12" 12"-18"	Blue, white White, lilac White, pink, red Orange and yellow Blue, white Crimson, yellow and white	June to frost May to frost April-July June to frost April-July June to frost	Compact, upright growth; will not spread out over walk. (P or S) Trailing or spreading; very graceful in habit. (P or S) Near, compact, cheery; wonderful number of little daisy-like flowers. (P) Dwarf sorts in named varieties very effective for narrow borders. (P or S B) Best blue edging plants, especially dainty. (P) Neat, upright, formal effect; dwarf varieties, selected colors.
For Shady Places				
Antirrhinum (P) Aquilegia (P) Cantabrigia (B) Delphinium (HHP) Digitalis (B) Myosotis (B) Pansy (A) Poppy (P) Schizanthus (A) Torenia (A)	24" 12"-30" 18"-30" 3'-4" 12"-30" 6"-12" 6" 12"-18" 24" 8"-15"	White, red, yellow White, orange, blue Pink, blue, white Blues White, pink, purple Blue, white Various White, yellow, orange Mixed—yellow to lilac Blue, white	July-Sept. June-July June-August July-Sept. June April-July May to frost May-Sept. July-August July-Sept.	Select dwarf, medium or tall varieties as wanted; stake tall sorts loosely. Graceful, open habit of growth; fine in combination with other things. Winter over plants or started early in heat; avoid crowding. (P) Germinate in garden for bloom; started in heat will bloom first season. (P) Easily grown old favorites; wintered over plants or started early in heat. (P) See above; good for moist situations; some fine new varieties. (P) Succeeds in partial shade, but blooms more freely in sunshine. Long season of bloom; one of the most satisfactory of all; start early. (S) Exceptionally gay, free flowering dwarf sorts for borders. (S) Trailing, especially fine for porch hanging baskets, etc.
For Cutting				
Arctotis (A) Asters (A) Calliopsis (A) Chrysanthemum (A) Cosmos (A) Dianthus (A) Gypsophila (A) Poppy (P) Salpiglossis (A) Scabiosa (P) Sunflower (A) Shasta Daisies	12"-15" 18"-30" 12"-18" 12"-36" 2'-8" 10"-18" 12"-24" 12"-18" 12"-24" 15"-30" 3'-7" 15"-18"	Rich, various Various Yellow (orange brown) Various White, pink, red White to rose White White, yellow, orange Crimson, rose, purple, white White, black-purple, blue, rose Yellow White	June to frost July-Sept. June-Sept. August-October August to frost August to frost June-Sept. May-Sept. June-Sept. July to frost August-Sept. August to frost	Easily grown, give sunny situation; start in heat or outdoors. (P or S) Protect from beetles; dishud for finest flowers. (S or P) Give plenty of sun; keep dead flowers cut off. (S) Very showy; pinch back to get bushy plants. (P or S B) See above; start in heat for early cutting. (P or S) Exceptionally easy growth; brilliant, rich colors; avoid crowding. (S) Unexcelled for use with other cut flowers; small sowing every month. (S) Cut opening buds; keep old flowers cleaned off; avoid crowded plants. (S) For stronger flowering plants start early; use selected colors. (P or S) Old favorite but one of the most satisfactory; try improved named varieties; avoid crowding; cut flowers. Great variety; continuous supply; sunny position; keep cut. One of the longest keeping, especially good; wintered over plants, or start early; seeds.
For Fragrance (Cutting)				
Centaurea (Sweet Sultan) (A) Heliotrope (P) Marguerite Carnations (P) Mignonette (A) Stevia (TP) Stocks (A) Sweet Peas (A) Wallflower (B)	24"-30" 12"-24" 15" 12"-18" 24" 12"-24" 2'-6" 12"-30"	Rose, lavender Purple, white Blue to white White, yellow, pink, red Pale gold to orange Lavender, pink, yellow, scarlet White, rose, pink, crimson, mauve Brown (yellow)	June-Sept. May-Sept. May-Sept. July to frost July to frost June-Sept. June-Sept. July-Sept.	Make second sowing; favorite old "Sweet Sultan." See above; select most fragrant plants for stock. (P) Bloom early from seed; give good stand; selected colors. (S B) Sow every month or so for succession; cool, moist soil. (S or S B) Free blooming, one of the purest whites. (S or S B) Give rich soil; start indoors or in seed bed, and transplant twice to select double flowers only. (P or S B) Plant deep, avoid overcrowding; water abundantly; keep old flowers picked. (P and S) Winter over or start early in heat to get flowers first season. (P)
For Climbing				
Canarybird Vine (A) Cardinal Climber (A) Dolichos (Hyacinth Bean) (TA) Moonflower (TA) Morning-glory (TA) Nasturtium (A)	10' 30' 10' 15'-30' 15' 6'-10'	Canary yellow Scarlet Purple, white White, blue Mixed Crimson, maroon, orange, white, rose	June to frost July to frost Mid-July to frost August to frost June to frost June to frost	Fringed, bright yellow flowers, very unique; rapid grower. (P or S) New rapid grower; unparalleled for brilliant display; soak or file seeds. (P or S) Easily grown; very free flowering; good for screening. (S) Unique and fragrant; some new good varieties; start early for best results. (P or S) Old favorite but greatly improved; for covering fences, rubbish heaps, etc., as well as climbing. See above. Use self-colors for most striking effects.
NOTES: "A" annual; "B" biennial; "P" perennial; "HHP," "HHP," and "TP" mean respectively hardy perennial, half hardy perennial, and tender perennial. Annuals flower, mature, seed, and die in a single season. Biennials become established the first season, and flower and seed the next spring or summer; by starting early or under glass, most of them flower the same year, like annuals. Perennials become established the first season, and flower and seed the next spring or summer; by starting early or under glass, most of them flower the same year, like annuals. "Hardy" annuals, biennials, or perennials are those capable of resisting cold, and may be planted or sown with the hardy vegetables. "Tender" annuals, biennials, or perennials are those requiring warm weather, and should not be planted until "corn-planting time." In the Directions: S—sow seed in the open, where plants will bloom. S B—sow plants in seed bed or border, to transplant to permanent positions. P—plants from frames, greenhouses, or florists.				

THE CONTROL of PLANT INSECTS and DISEASES

Preventive and Remedial Measures Which May Be Relied Upon to Aid in the War on Garden Pests and to Help Maintain the World's Food Supply

WILLIAM C. McCOLLOM

THE yearly tribute which we in America pay to insects and diseases that attack our crops is on a Liberty Loan scale. Some idea of its tremendous extent may be had from a brief survey of the figures compiled by the Government. It is estimated that the damage to wheat alone in the United States is over \$100,000,000. In corn the loss is conceded to be over \$40,000,000. Other cereals would bring the total up to \$300,000,000. Forage crops are destroyed or injured to the extent of \$75,000,000. Cotton suffers a loss of \$25,000,000; tobacco, \$10,000,000, while truck crops pay a penalty of some \$65,000,000. The loss to fruits is placed at more than \$40,000,000. These estimates do not take into consideration the tremendous losses to forests and to the small home gardens which are not listed in statistics of this kind.

Plants, like other growing things, are subject to various diseases. In many cases these are due to unfavorable conditions of growth, some beyond our control, but more generally the result of not understanding the needs and requirements of plants or ignoring them if we do understand. Most plant diseases and a great many of the insects are the result of a



Painting the trunks and branches with white-wash is a preventive of oyster shell scale

weak, sickly growth caused by unfavorable growing conditions under which insect diseases flourish. There are as many diseases of plants as of the human race and the greatest contributing factor is unfavorable growing conditions. Plants that have plenty of food in the soil, that are kept well cultivated so that the roots can breathe, and well supplied with moisture (natural methods preferred) are usually robust and if brought in contact with diseases will have vigor enough to throw them off.

To fight insects we should know something of their life histories, of their habits, of the conditions are favorable for their propagation when they are most vulnerable to attack. Our efforts in our elimination of plant pests will be in vain were it not for the help we receive from the natural enemies of the insects with which we are fighting. Prominent among these are species of native birds.

With this general introduction we are now to take up in detail the study of insect diseases, together with measures which may be taken against them if our gardens are to receive of maximum aid in the nation's fight for food production.

SCALES of all kinds must be smothered. They have special organs on their bodies which enable them to drain the sap from plants they attack and quickly destroy. A few years ago the San José scale was viewed with considerable alarm, but it is not thought of seriously today because the process of eliminating it is simple.

The individual San José scale is nearly circular and no larger than an ordinary pinhead. Should it be allowed to become really abundant it will form a sort of crust on the branches and cause minute reddish spots on the fruit. Ordinarily three or four broods are produced in a season. The young scales are born alive, several hundred to each mother. Breeding normally continues until late in the autumn, when all ages of the scale are killed by the cold weather except the half-grown, tiny black ones whose duty it is, in the unhampered scheme of Nature, to hibernate and carry on their species with the return of warm weather. It is these wintering-over scales that spraying is designed to destroy.

Oyster-shell scale is well named because of its appearance. The individuals are about 1/8" long and shaped somewhat like an oyster shell. The eggs live through the winter under the protection of the old

TREE and SHRUB SCALES *Destroyed by Smothering*



Spraying with arsenate of lead just as the blossoms fall helps to control curculio

scales, and in average seasons hatch late in the spring. Close examination of the bark about this time may reveal the young scale, looking like tiny white lice lying about on it. Where trees are regularly sprayed with San José, the oyster-shell also is usually controlled.

Trees infested with scale should be sprayed at least twice while dormant. If this is done thoroughly in autumn after the leaves fall and again in spring before they bud, very few scales will survive. Spraying use plenty of force so that the spray is forced into all crevices and openings in the bark. Lime sulphur and salt spray is unquestionably a good one, but involves a very unpleasant process, and there are any number of miscible oil sprays that are specific for this trouble and will be found in any factory. If it rains within forty-eight hours after applying the spray, the work should be done again, as it takes two days to smother the scale.

Painting the trunks and large branches of trees with lime is a worth-while practice. It not only kills scale, but will destroy other insects or eggs gathered on the bark. It also has a tendency to prevent scale from attacking. Poor, sickly growing trees are invariably the first to be attacked, and should be examined frequently.

Name	Identification	Effect on Plants	Causes	Plants Attacked	Preventatives	Cure, if Any
SAN JOSÉ SCALE..	Close examination of infested bark will show that it is covered with a soft, brownish-black scum.	This scale will destroy the tree if not checked. It drains the sap through the bark.	The scale is carried about by birds. Breeds very rapidly, one specimen producing about 50,000,000 a season.	All hard wooded trees, but fruit trees are particularly susceptible.	There are several specifics with which trees should be sprayed once a year when dormant.	Spray fall and spring with lime sulphur and salt mixture of any of the miscible oils.
OYSTER SHELL SCALE	Quite large and appears as black and white blotches on the bark, especially of young wood.	If neglected this scale will prove as fatal as the San José, though not in so short a time.	Carried about by birds and transferred on new nursery stock.	Practically all trees, but smooth bark sorts like willow, poplar, peach, etc., are the favorites.	Mild spraying once a year. Painting the trunks and branches with whitewash is also good.	Spray spring and fall the same as San José scale.
SOFT SCALE.....	Soft bodied, close clinging scale that covers the wood of hard wooded trees and shrubs.	The sap is sucked by means of the special organs on the sides of the body.	Transported by birds. Increases very rapidly.	The new wood of all hard wooded trees is subject to attack.	Spraying with strong tobacco or kerosene emulsion when in leaf.	Spraying the tree in spring and fall with any of the sprays recommended for other scale.

ECTS that chew are the simplest of all pests to destroy, for they readily show their presence and quickly succumb to treatment. The faster they are destroyed the more quickly they consume the poison. They include caterpillars of all types, the beetles, etc.

Hand picking is the proper remedy for all chewing insects. Arsenate of lead and Paris green are the most common poisons used for this purpose. Arsenate of lead is preferable because it adheres to the foliage better than the others and is less liable to burn it; it should be used at the rate of two or three pounds per hundred gallons of water. Paris green is stronger and cheaper but is more liable to burn the foliage. It should be used at the rate of one pound to fifty gallons of water. On smooth foliaged plants like cabbages and cauliflowers it is sometimes difficult to get the poison to adhere. This can be somewhat remedied by making a good solution with pure white lime and mixing the poison with it.

Crops that cannot be sprayed with poison because of the possibility of their being used shortly, hand picking is the best substitute, as it is not nearly so

INSECTS THAT EAT

Destroyed by Poison



poisonous to man or animals as the others mentioned. It is usually used where only a few plants are involved, and is dusted on them; or it can be dissolved in the proportion of three pounds to fifty gallons of water.

When applying poisons it is often advisable to mix fungicides such as Bordeaux mixture with the arsenate. Both may thus be applied in one operation. This is the accepted method of spraying fruit trees, but it can be used in any case where blight or other parasitical diseases and eating insects both infest the same plants.

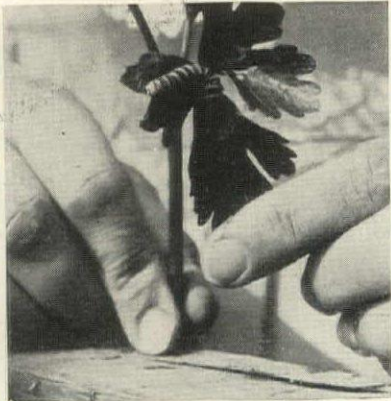
As the poison, to be effective, must be devoured by the insects along with the growth on which they are feeding, it is obviously best to apply it when it can remain on the foliage for a reasonable length of time. For this reason spraying should be done when there is a prospect of fair weather ahead, as a heavy rain will wash away a good deal of the poison.

Hand picking is the best remedy for cabbage worms in the small garden

Name	Identification	Effect on Plants	Causes	Plants Attacked	Preventatives	Cure, if Any
TACHINA WORM.....	A larva that travels and devastates all vegetation.	Will destroy acres in a few days.	The tachina fly, its natural enemy, loses control at times.	Grass, crops of all kinds, bushes and trees.	Burning grass borders and hedgerows adjoining field in fall; deep plowing in fields that have been visited.	Laying poisoned bran mash in their track; plowing deep furrows; making ditches and putting kerosene in them.
ASPARGUS BEE-LE.....	Small, dark colored larvae about 1/3" long.	Strips all bark from asparagus.	Neglect; leaving shoots to grow in early spring; leaving rubbish around in fall.	Confines itself to the asparagus.	Keep all shoots cut in early spring; let chickens run in asparagus bed; clean bed and surroundings in fall.	Spraying with poison after the larvae have become active. Dusting with hellebore.
CABBAGE MOTH.....	Very similar to gypsy moth. The caterpillars grow to about 1" to 1 1/2".	Destroys all vegetation. Will ruin orchards and woodland.	Introduced into Massachusetts about 1890.	All green vegetation, but especially fruit trees.	On small places the winter webs can be gathered and destroyed.	Spray with poison in early spring and again in late summer.
CABBAGE WORM...	A greenish caterpillar, hard to distinguish from the leaf.	Destroys the cabbage, eating the leaves and fouling them.	No particular cause.	Attacks only the cabbage family, including cabbage, cauliflower, etc.	Keeping the young plants dusted with hellebore.	Use hellebore after plants head up. Hand picking best for small gardens.
SPINER OR MEAL-EATING WORM..	Small caterpillars that hang by silken cords from the trees.	They skeletonize the foliage, taxing the tree's vitality.	No particular cause.	Apples, pears, elm, oak, hickory, maple, etc.	Deep cultivation in orchards; bands of sticky substance on the trunks.	Spraying with poison just as foliage expands and repeating in three weeks.
CATERPILLARS...	The larvae of several hundred different moths and butterflies which infest gardens.	If not destroyed they will soon defoliate a tree or other vegetation.	No particular cause.	Trees of all kinds, except a few evergreens; all garden crops.	Catching the moths by a night lamp; destroying the caterpillars' webs.	Poison is quick and sure. Garden crops to be used soon can be dusted with hellebore.
APPLE BORING MOTH...	A little white grub 1/2" to 3/4" long. Often found in the core of an apple.	Fruit falls prematurely. Fruit attacked will not keep.	Neglect is the only cause.	This is an apple worm and rarely troubles other fruits.	Scraping bark when trees are dormant, placing bones and suet to attract insectivorous birds.	Spraying thoroughly with poison just after petals fall and again in three weeks.
CORN EAR WORM.	A large gray worm 1" long, usually found in the end of the ear.	Destroys the ear by eating the kernels.	No particular cause.	All types of corn. Field corn suffers most.	The tiny white eggs on the silk can be destroyed, or the silk can be sprayed with poison just as it starts to turn brown.	Strip back the ears slightly and remove the worm. This is a tedious process and preventive measures should be employed.
CURRANT WORM..	Small green, black spotted caterpillars that are the first to appear in spring.	Destroys the crop and eventually the bush by stripping the foliage.	No particular cause. Was imported.	Currants and gooseberries; sometimes adjoining bushes.	Constant spraying will gradually get them under control.	As soon as foliage appears, spray with poison. Repeat in two weeks.
ELM LEAF BEETLE	A small greenish larva that feeds on the young foliage.	Makes trees unsightly and if neglected will ruin them.	The encroachment of man on the natural feeding grounds must have caused this pest to attack the elm.	Only elm trees.	Continued spraying will in time have its effect by reducing reproduction.	Thorough spraying with arsenate of lead as foliage appears and again two weeks later.
ELM BAGWORM..	A moth that deposits its eggs in the fall in small bags like cocoons.	The larvae do considerable damage to the foliage.	No particular reason, except their steady increase due to neglect.	All types of fruit and shade trees, but especially apples.	The cocoons should be gathered and destroyed.	Kill larvae with a poison spray.
ELM WEBWORM..	Hatches in May, from the many webs which we see along the highways.	Will soon destroy all the foliage on the trees.	Neglect is the real factor.	All soft foliage trees are attacked.	Burning the webs any time before the eggs hatch.	Poison the foliage promptly after the larvae hatch.
GYPSEUM MOTH.....	The larvae hatch in May. About 2" long; very hairy when fully developed.	Destroys all green vegetation, even evergreens.	Imported into Massachusetts about 1870.	No tree is immune. Evergreens die after being stripped once.	Painting the egg masses with creosote when trees are dormant. The egg mass is 3/4" x 1 1/2", covered with yellow hairs.	Continued spraying after larvae have hatched. Arsenate of lead every three weeks until August 1st.
POTATO BUG.....	The larvae of the Colorado potato beetle. Dark red with black head.	Will consume all the foliage if not destroyed.	Since the natural feed beds have been destroyed it has shifted to potatoes.	Potatoes and egg plants.	Destroying the yellow egg clusters under the foliage; hand picking the beetles.	Poison spraying three weeks apart during growing season.



Hellebore can be used to spray vegetables to be eaten soon



The celery caterpillar is one of a large and destructive tribe



The webs of the tent caterpillars should be burned



Asparagus beetles are checked by poison spraying



Paper collars help keep cutworms from young plants

WORMS AND OTHER UNDERGROUND PESTS

Combated With Preventive Measures

PESTS that operate underground are hard to cope with. Preventive measures are by far the best. Have the ground so well prepared and of such nourishing character that the plants by a brisk, vigorous growth will survive ordinary attacks. Proper rotation of crops is also essential. Lime should be applied at least every third year. Plants particularly subject to attack should have soft Scotch soot scattered in the seed drill. Tobacco dust may also be used, but it soon loses its strength. Carbon bisulphide is very good after the plants have been attacked. It is applied by making holes with a stick 4" to 6" from the plants and pouring a teaspoonful of the liquid in each.



Poisoned bran mash is another cutworm remedy

Name	Identification	Effect on Plants	Causes	Plants Attacked	Preventatives	Cure, if Any
CLUB ROOT.....	A parasite that causes cabbage roots to lose fiber.	The plants wilt down in daytime. Club root is certain death.	Improper rotation of crops and unhealthy soil condition.	Principally cabbage and cauliflower.	Proper liming and working of the ground in fall. Crop rotation.	No remedy. Infected plants should be pulled up and burned.
CUTWORM.	A grayish green worm about 3/4" long that operates at surface of ground.	Usually severs completely any plant it attacks.	Permitting the garden to get weedy in fall provides places for eggs.	Soft plants of any kind: cabbage, beans, geraniums, coleus, etc.	Placing paper collars or poisoned bran mash around the plants.	Worms can be killed at night with kerosene. Work with fingers in time.
GRAPE PHYLLOXERA.	A very tiny insect, causing grape roots to club up like cabbage.	The root fiber is destroyed and the plant eventually dies.	Poor soil, lack of drainage, bad growing conditions.	Most troublesome to imported varieties of grapes.	Good rich soil with proper drainage and cultivation.	Destroy infested plants. Protect new plants by injecting carbon bisulphide in ground.
ONION MAGGOT..	A tiny white maggot that feeds on the roots and bulbs of onions, leeks, etc.	The roots are destroyed and the entire bulb eaten out.	Plants that are growing poorly are sure to be attacked.	All members of the onion family.	Spraying frequently with repellents when the seedlings appear will prevent the moth from depositing her eggs.	Soot and lime along the row as seedlings appear. Liquid insecticide sprayed on ground.
POTATO SCAB....	A parasite that destroys the skin on potatoes, causing wounds known as scabs.	Lessens the crop and lowers the quality of the tubers.	The parasite is transferred from one field to another by seed potatoes.	A potato disease only.	Proper rotation, plenty of plant food and constant cultivation.	Dipping the seed before planting in solution of formalin.
ROOT SCAB.....	Parasites of various kinds that attack root crops of different types.	Entire crops are sometimes lost by attacks.	Usually the result of bad growing conditions.	Turnips of all types, radishes, carrots, beets, etc.	Plenty of lime; soot in the drill with the seed; good cultivation.	Usually too late to correct the trouble by the time we are aware of it. Preventative measure best.
ROOT MAGGOT, WHITE GRUB....	Small white grubs that attack the roots of cabbage, turnips, radishes, etc.	If these maggots are present in any quantity they will destroy crops.	Poorly drained soil, improper rotation and impoverished soil.	Cabbage, cauliflower, Brussels sprouts, radishes, turnips, parsley, etc.	Using plenty of lime or soot on the infected ground.	Injecting carbon bisulphide in ground at base of plants. Sprinkling ground with very fine water.

BEETLES THAT BORE

Destroyed by Contact Sprays

THESE beetles or bugs bore into the foliage or flowers. While classed as eaters, they consume so little actual surface that could be covered with a poison spray that it would be useless to employ this means to destroy them. Consequently they must be attacked with contact sprays exactly the same as are used for aphids. Because of their hard bodies they are



The rose bug is best controlled by hand picking



much more difficult to kill than the latter pests.

The rose bug must be hand picked. Tapping the flowers over a pair of sheets containing a little kerosene will also be effective. Rose bugs often attack in swarms, and when they become plentiful they are apt to attack foliage as well as other things. Under these circumstances many of them can be poisoned. The curculio is a pest to destroy, and where it is present in orchards it does much damage. Constant spraying with a good insecticide will help.

Club root is caused by an underground parasite

Name	Identification	Effect on Plants	Causes	Plants Attacked	Preventatives	Cure, if Any
CUCUMBER BEETLE	A black and yellow striped beetle about 1/2" long.	Very destructive when plants are very small.	Piles of rubbish in the garden where they hibernate.	Squash, cucumbers, melons, beans, pumpkins.	Thorough cleaning up of the garden in fall.	Kerosene emulsion or tobacco spray.
CURCULIO	A brownish beetle 1/4" long. Punctures skin of fruit.	Causes plums to drop prematurely; scabby apples.	Neglected fruit trees furnish breeding areas.	All fruit trees subject to attack; plums suffer most.	All neglected trees near orchard should be destroyed.	Jarring beetles on cloth. Spray with arsenate of lead. Blossoms fall three weeks later.
HARLEQUIN CABBAGE BUG.....	A shiny black or blue bug with red markings, 1/2" long.	Destroys the plant by puncturing leaf and draining sap.	Leaving cabbage stumps and other breeding mediums all winter.	Attacks cabbage, kale, mustard and others of the family.	Proper rotation; cleaning fields and fall plowing next year's cabbage patch.	Spraying with kerosene or tobacco preparation, soya, kale and sprays with pure kerosene when infested.
ROSE BUG.....	A yellowish beetle about 1/3" long.	They eat flowers and very young foliage.	Breeds in grass land. One brood in a season.	Anything that is in flower when they appear.	Burning grass lands in late fall; cultivating waste land near gardens.	Hand picking is best method of control.
SQUASH BUG.....	A brownish black, odorless bug about 3/4" long.	When young plants are attacked they usually die.	Allowing rubbish to accumulate in the fall garden.	Squash, melons, cucumbers and sometimes beans.	Keep garden clean in fall; place boards around plants, lifting in early morning and destroying bugs beneath them.	Spraying with kerosene emulsion, dipping at under of foliage. Cover young plants with netting.

Name	Identification	Effect on Plants	Causes	Plants Attacked	Preventatives	Cure, if Any
S, GREEN OR BLACK	Small insects found in large numbers on the under side of foliage and terminal growth.	They drain the sap, and when present in numbers check the plants' growth.	Too much shade, impoverished soil or extreme dryness.	Few plants are immune.	Occasional sprayings with liquid tobacco or kerosene preparation. Keep plants well watered.	Spraying with great force of water; dusting with tobacco dust; spraying with tobacco or kerosene preparation.
LE LEAF LE	A tiny green aphid that attacks maples in hordes during dry weather.	Not fatal, but will tell on the tree in time.	Comes only in dry weather.	Confines itself to maples, especially the Norway.	Water sprayed forcibly on the under side of foliage during dry spells.	Spray on three successive days with strong tobacco or kerosene preparation.
Y BUG.....	Soft bodied insect, covered with a cottony substance. On under side of foliage and stems.	If unmolested they will breed rapidly and cover the plants. Not fatal, but undesirable.	A hot, dry atmosphere. Generally a greenhouse pest.	House plants and greenhouse plants, soft wooded outdoor plants.	Spray with clear water during dry weather; occasional sprayings with tobacco solution.	Sponge house plants; greenhouse plants can be sprayed with strong water pressure; tobacco solution for outdoor plants.
SPIDER.....	Myriads of tiny red spots on the under side of foliage.	The foliage will soon turn yellow and fall.	Too hot and dry an atmosphere.	All house plants, greenhouse plants and soft wooded plants outdoors.	Sprayings with clear water in the evening during dry weather.	Forcibly spraying the under side of the foliage several times a day with water.
PS	Small brown and black pests resembling grease on the stems and foliage.	They puncture the bark and weaken the plant by draining the sap.	Poor soil or extremely hot, dry weather.	More prevalent in the greenhouse and on all decorative house plants.	Plants subject to attack should be sprayed monthly with a mild insecticide.	Dipping infected plants in an insecticide. Sponge house plants with soap and water.
FE FLY.....	Small white flies that cover the foliage with a waxy substance.	Infested plants soon turn yellow from loss of sap.	A dry weather visitor.	Any soft foliage plant; tomatoes and beans are favorites.	Spraying with tobacco or kerosene preparation on under side of foliage.	Fumigating with hydrocyanic gas is the only cure.

THIS and SIMILAR
PESTS

estroyed by Contact Sprays

These insects are hard to eradicate. They gather in numbers on the under side of the foliage, along succulent young stems and on the terminal growth. The spray must actually be in contact with them to accomplish its purpose. Sprayings should be made every period of several days. Kerosene in emulsion, tobacco extracts and oil soaps are the remedies. The emulsion is made by dissolving one-half of soap in one gallon of water, adding two gallons of kerosene, heating, and then near the boiling point churning until the mixture is perfect. Dilute with fifteen parts of water for use. Tobacco sprays come conveniently packed with full instructions. It has long been considered a good remedy for aphids—half a bar of laundry soap dissolved in a pail of water.



The cutworm and the large white grub cut young plants off clean



Peaches and plums are subject to leaf curl. Spray with Bordeaux

PARASITES and FUNGI
Fought With Repellants

DISEASES such as blight, rust, etc., are the result of parasitical enemies and must be fought with repellants such as Bordeaux mixture, which forms a thin protective copper coating on the foliage. Bordeaux mixture is easy to mix, or it can be bought in prepared form. The formula for it is three pounds copper sulphate, four pounds quicklime, and fifty gallons of water. The ingredients are dissolved separately and poured together simultaneously through a strainer of some kind. The mixture is then ready for use. Bordeaux mixture is a preventative, not a cure-all. It will often prevent the spread of outbreaks after they have started, but should be considered primarily as a preventative. In orchard spraying and also with potatoes, Bordeaux mixture is combined with the arsenate sprays.

(Continued on page 76)

Name	Identification	Effect on Plants	Causes	Plants Attacked	Preventatives	Cure, if Any
LE SCAB.....	Brown blotches on the fruit and leaves of apples.	Spoils the fruit attacked and weakens the tree.	Poor growing condition.	All varieties of apples and other hard skinned fruit.	Spraying with Bordeaux every three or four weeks during growing season.	Remove and destroy scabby fruit; scrape bark when dormant; spray with Bordeaux.
HT	This disease causes the foliage to turn brown suddenly and die.	Whole shoots are affected. Spreads very rapidly.	Bad weather conditions, impoverished soils, improper cultivation.	All garden crops, but especially cucumbers, musk melons, pumpkins, etc.	Keeping the foliage coated with Bordeaux mixture.	Pick off and destroy infected leaves. Spray with Bordeaux.
BLIGHT.....	Limbs of trees suddenly turning black, while other parts are perfectly healthy.	This parasite destroys the bark and infection follows over the entire tree.	Poor growing conditions are a factor.	All kinds of trees, but particularly small sized fruit trees.	Good tillage, keeping the trees pruned out to admit sunlight and air.	Infected branches should be removed 6" below the discolored bark.
T ROT, BLACK T, BITTER T, BROWN T.	The fruit shows spots which increase in size and cause premature falling.	Often causes the loss of entire fruit crops.	Improper pruning, poor cultivation, impoverished soils.	Plums are the greatest victims, but all fruits suffer.	Spraying with Bordeaux and arsenate of lead as fruit forms and every three weeks thereafter.	Destroy all infected fruits, removing any mummified fruit during winter. Spray frequently.
F CURL.....	The foliage curls, turns brown and falls.	Not fatal, but affects constitution of plant.	Little known about cause. Most prevalent in neglected orchards.	Peaches and plums.	Proper pruning; good cultivation.	Shake off and destroy infected leaves. Spray trees with Bordeaux.
DEW	A white, powdery substance coating the foliage.	Will kill leaf tissues and the leaves will curl and drop.	Sudden changes in the atmosphere; poor growing conditions.	Few plants are immune.	Constant cultivation, especially during excessive rainfall. Spraying with Bordeaux.	Flowers of sulphur dusted on the infected foliage.
T	Causes sharp ribs of a rusty brown appearance on stems and foliage.	Not fatal, but will cause infected foliage to fall.	Impoverished soil, undrained situation, lack of proper cultivation.	Celery, tomatoes, string beans, melons, cucumbers, etc.	Spraying with Bordeaux every three weeks; good cultivation and rich soil.	Infected leaves should be picked off and burned.
M ROT.....	Plants wilt down during the day and show discoloration at ground line.	Fatal in a very short time, as the rot will encircle the stem.	Excess of moisture around stem; covering too deeply; hot manure in contact with stem.	Sappy, pithy plants such as cucumbers, melons, squash, pumpkins, etc.	Keeping the soil away from the stem; good cultivation.	A mixture of air slacked lime and powdered charcoal around the stem.
OWS	Spotted fruit; yellow, tufty growth on inner branches.	This disease is fatal and contagious.	Not enough is known to determine the cause.	Peaches are the most often attacked.	Good growing conditions; proper pruning; good cultivation.	Shake off and destroy infected leaves. Spray with Bordeaux.

March

THE GARDENER'S KALENDAR

Third Month



A general clean-up of the shrubbery borders, removing all winter mulch, is in order this month



War gardens are vitally important this year. You should have one of your own if possible



The asparagus bed should be trenched 3' deep, using plenty of manure



Set the plants about 12" apart, with 3' between the different rows



Bell glasses are excellent for hurrying vegetable growth outdoors

SUNDAY
MONDAY
TUESDAY
WEDNESDAY
THURSDAY
FRIDAY
SATURDAY

31. Sun rises 5:29 A. M. Sun sets 6:08 P. M. Remove the covering now from tender evergreens of all types. If you let this go too long the plants will surely scald when you do uncover them to the warm sun.

This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

I knew the spring was come. I knew it even
Better than all by this, that through my chase
In bush and stone and hill and sea and heaven
I seem'd to see and follow still your face.
Your face my quarry was. For it I rode,
My horse a thing of wings, myself a god.
—Blunt

1. Sun rises 6:21 A. M. Sun sets 5:34 P. M. If you have not started cabbage, cauliflower, lettuce, onion, leek, tomatoes and celery in the greenhouse or hotbed, they should be attended to at once.

2. Maple trees sometimes split on the south side. This is caused by the hot sun attracting the sap and the latter freezing. When it occurs, split the bark on the north side with a sharp knife.

3. Vegetable and flower seedlings started last month in the greenhouse or dwelling will need transplanting. Shallow boxes called "flats" are best for this. Use good soil and set the little plants about 2" to 4" apart.

4. Cannas should be started into growth in the greenhouse. Lay the bulbs on the bench and cover with about 1" of sand. When root action starts, separate and plant them, using good, rich compost.

5. Hybrid perpetual roses can be started indoors. They should be pruned, as they flower on the terminals of new wood. Keep well sprayed and feed freely with liquid manure after buds disappear.

6. Grapes should be pruned in fall, but in cases where this was not possible the work should be done at once. Cut severely if you want fruit. Paint or burn the wounds to prevent bleeding.

7. If you want a showy hedge try some of the Lord Penzance sweetbrier roses. These large, showy roses are too little known. The wichuraiana roses are ideal for small buildings, boulders, etc.

8. Most winter killing of cane fruits is caused by summer starvation. Dig under a liberal quantity of manure. The canes should be tied and pruned so as to reduce them about one-third.

9. Vines of all kinds should be pruned carefully, removing all weak interior shoots. Ivy growing about windows should be cut back. The supports of trellis-work should be looked over for needed repairs.

10. Don't you want to start a crop of genuinely high quality muskmelons in your greenhouse now? They are wonderful when well grown. Use forcing varieties such as King George, Blenheim, Orange, etc.

11. A high death rate among newly planted stock is often caused by having allowed the stock to lie around where the sun and wind destroyed the root fibers, or by insufficient food in the soil.

12. You can start a crop of Golden Bantam corn in pots now. Use 7" pots and leave three plants to a pot. These plants can be set out in May and will be ready to yield a crop early in June.

13. All summer flowering and foliage bulbous plants for the greenhouse or conservatory should be started now. Yellow cannas, achimene, gloxinia, begonia and caladium are important sorts.

14. Are you going to set out a bed of asparagus? If so, do it right. Trench the ground 3' deep, using plenty of manure. Make the rows 3' apart and set the plants 12" apart in the row.

15. Vegetable and flower seedlings started in February should be ready for hardening off before setting them out. A cold-frame is the best place for this, as the hardening process should be very gradual.

16. Did you top-dress your lawn with manure last winter? If so you should remove the material now with a wooden rake. In case this winter treatment was omitted, top-dress now with good fertilizer.

17. Sow sweet peas outdoors just as soon as you can dig a trench. Make the trench 2' deep and 1' wide, use plenty of manure, chopped sod and leaf mold if you can get it, and sow the seed 4" deep. (See page 44 for details.)

18. The mulch on perennial borders should be dug in. If none was applied, get some good manure now and dig it under. All planting or dividing of perennials should be attended to at once.

19. Prune now all shrubs that flower on terminals of new wood, such as hydrangeas. Do not prune azaleas, cerise, cythrus, dogwood, deutzia, golden bell and others that bloom on old wood.

20. Bay trees, hydrangeas, oleanders, oranges and other large decorative plants should be looked over, and those requiring new tubs or large quarters should be transferred at once.

21. Pruning of all foliage trees or shrubs with the exception of the maples should be done now. The maple will bleed severely if cut now. Make clean cuts always and paint over large wounds.

22. The old asparagus bed will produce more and better shoots if you dig in a liberal quantity of manure this spring. Dig the manure well under and don't worry if you cut a few roots.

23. Just as soon as the ground is workable start plowing or digging your garden. Work the ground as thoroughly as you can, digging two spades deep. Use a subsoil plow in the fields.

24. The winter mulch on shrub borders should be dug under. Leaves that have gathered in borders should also be buried there. There is fertilizing value in the which should not be wasted.

25. Are you going to set out a bed of roses this year? You will have flowers from June to Thanksgiving if you give the bushes a chance. Use plenty of manure and trench deep.

26. All types of garden roses should be pruned now. Don't be afraid to cut: in case of the perpetual leave three eyes on 1 year's wood; and ab five or six on the roses.

27. The mulch should be removed from bulb plantings. The bulb leaves should be dug under with hand fork. Use care when removing, not break any of the shoots.

28. The lawn should be rolled now with heavy roller as you can get. Rake the surface thoroughly before rolling. Small lawns can be gone over with a pounder to repair the effects of freezing.

29. This is the last call for spraying! Trees subject to scale should be sprayed as a preventive. Infested trees should be sprayed very carefully so as to be sure to cover all parts.

30. All plantings of trees and shrubs should be finished up as early as possible. Keep plants supplied with water, stake the trees, and keep the ground around them well cultivated.

All types of garden roses should be pruned this month. Do not be afraid to cut them severely



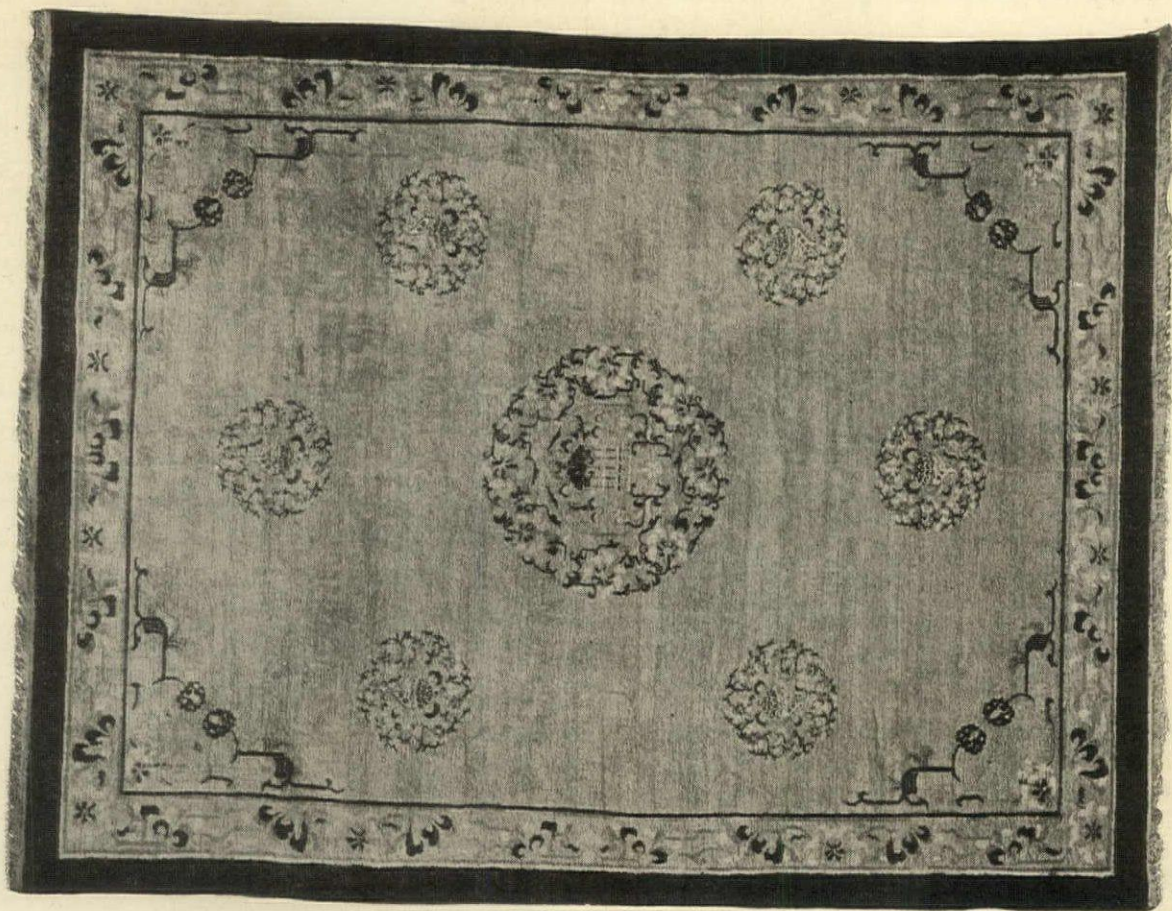
Seedlings started in the greenhouse last month will need transplanting into flats



Early plants started under glass must be hardened off before setting out

In replanting shrubs do not give the roots a chance to dry out in the air





This represents a reproduction of a Chinese Rug of simple effect, having a tawny gold ground, with porcelain blues and fruit reds in the detail of the design and border. Size 12 feet x 9 feet. Price, \$215.

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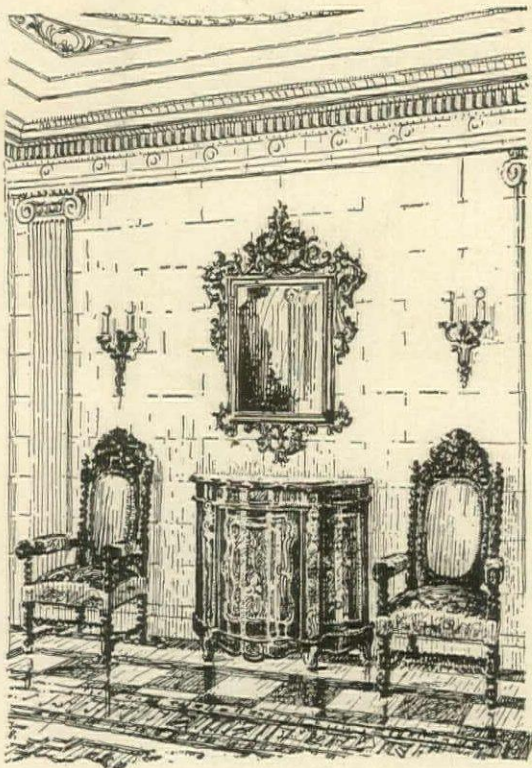
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Oriental Papers for Occidental Walls

By COSTEN FITZ-GIBBON

WITH the exception of Japanese grass cloth, which has achieved enough popularity to call forth less expensive imitations or substitutes, Oriental wall coverings have not received the attention to which their decorative merit entitles them. The Chinese silver and gold papers, it is true, have been employed to some extent by a few discerning decorators, but most of those who might naturally be expected to appreciate them have passed them by either because they did not quite understand how to use them or else because they feared to try what seemed to them an experiment whose practicability they doubted. As to the divers other Oriental papers available—not made specifically for this purpose, indeed, but readily adaptable to it—comparatively few persons are aware of even their existence.

The Roles of Wall Paper

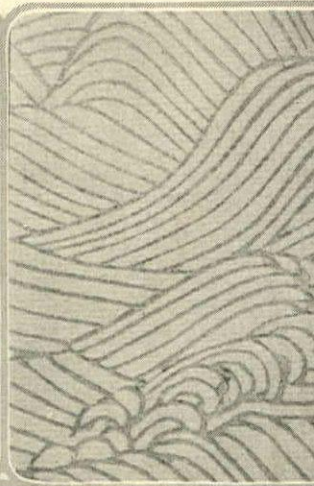
Now a wall paper, as all will agree, should be one or the other of two things—either a decoration in itself or else a background. In the latter case it is desirable that the paper be not only a background but a foil as well, and a foil in a dual rôle calculated to set off both the *contour* and the color of objects placed against it. The Oriental papers are peculiarly rich in the second ca-

capacity, that is as backgrounds and some few of them, such as the Chinese figured silver paper illustrations, acceptably fulfill requirements as decorations or backgrounds, a rather usual qualification for wall paper of the Oriental papers, with few exceptions, are quiet and refined, and one of them is thoroughly managed with a little understanding of backgrounds or foils, the proper number of the Chinese and papers seem intangible and elusive. One tries to analyze them, and possess certain subtle qualities of color and texture that create an atmosphere which cannot fail to impress anyone is hot impervious to such influence. The coloring of all the whether they be subdued and neutral as to render them ideal backgrounds, whether they be in a more positive brilliant key, is invariably possessed that peculiarly mellow and vivacious quality that stamps the product. Oriental craftsmen and artists achieve, doubtless, from an unerring instinct born of centuries upon centuries of mature hereditary experience, scrupulous repetition. This characteristic mellowness accounts for the with which many of their colors

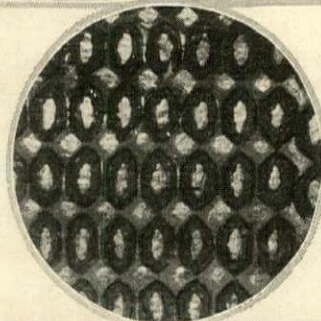
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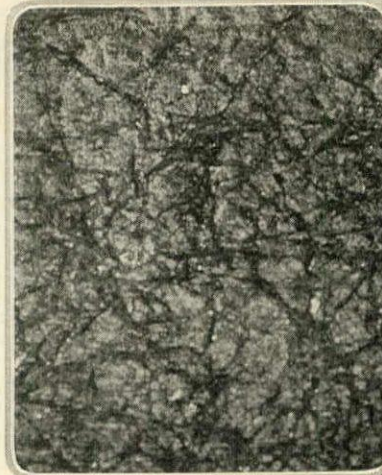
Japanese shadow paper. Ni Ban. Gray on white. 14" x 18½"



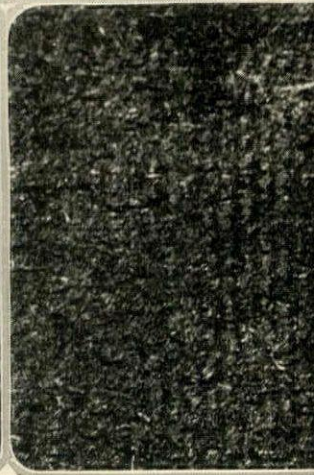
Japanese paper. Sai. Gray on white. 14" x 18½"



(Left) Chinese vermilion, low and dark paper.



Japanese Kuro paper; salmon colored; crinkled, with lustrous sheen. 11½" x 17¼". Same in light blue and sage green



A Chinese paper with rough, crinkled surface not unlike piece of heavy cloth. Color light yellowish brown



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Oriental Papers for Occidental Walls

(Continued from page 60)

harmoniously juxtaposed, colors that we should under ordinary circumstances hesitate to combine, even when the precautions of proportional balance are conscientiously observed. It also accounts for the possibility of employing for backgrounds colors not commonly thought neutral enough for this purpose.

Gold and Silver Paper

Gold used in broad expanses, as it must be for a background, is neutral. The medieval painters and furniture decorators knew this and employed gold thus to marvellously good effect. The old Japanese artists knew it, too. Witness their wonderful screens with gold backgrounds and boldly conceived designs wrought in colors sometimes vivid, sometimes soft and quiet, but always enhanced in value by the foil of the gold ground. Much gold is safe and quiet; a very little gold is elegant and enriching; it is only when gold "is partially used with a little bit" of it here, there and everywhere that it becomes vulgar, tawdry looking, noisy and disturbing. One need not hesitate, therefore, to use the Chinese gold paper as a background, knowing that it will be well-balanced and especially effective if the furnishings are sharply defined in contour and of pronounced color values. It is to be noted, also, that these Chinese gold papers are mellow in tone and rapidly become more so after they are on the walls.

The plain silver paper proves satisfactory not only on the walls but also as a ceiling covering when the walls are of a plain light color and of dull texture,

such, for instance, as filled or painted oyster shell white or a gray with a dull finish. The effect is not heavy and oppressive, as some might possibly imagine, because the innumerable reflections and the constant play of light and shadow create an interesting vivacity that nothing else will produce. Should one wish to tone down the effect, freshly covered with silver paper, easy to apply a coat of orange shell being careful to use enough alcohol in the mixture. Otherwise it will grow become blobby while going on. Of a similar and highly agreeable appearance, also, is the wall covered with the foil from tea chests. One of the most British architects has a room in his house with walls thus treated. The little wrinkles and creases were smoothed out—and then thinly covered with orange shellac.

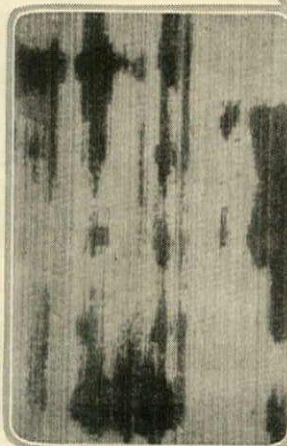
The texture of these Oriental papers is every whit as important as their color, for to texture quite as much as color is attributable their visual effect and their value as either decorative or effective backgrounds. The distinctive character of the texture is the result of hand work and evidences all the irregularities and enlivening variations that uniform machine work can never achieve and that only the personal touch of manual execution can impart. The fabric is made by hand, the texture when it differs from the body of the stock, is applied by hand and, if there is a pattern, it is either put on by hand or else printed on by hand.

(Continued on page 64)

(Below) Japanese Hodatsu Awaji paper, cream with irregular sorrel markings. 15 1/4" x 20 3/4"



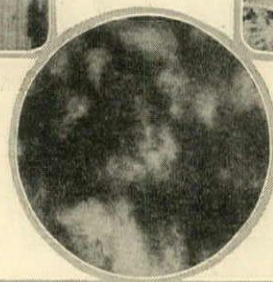
(Below) Japanese Kikone paper, brown with irregular sorrel markings. 11 1/2" x 16"



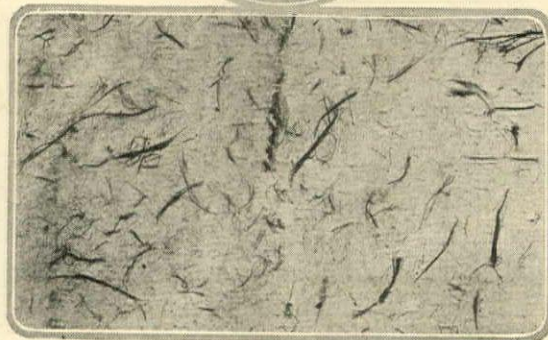
Chinese silver paper with white fret and blossom pattern. 19" x 47"



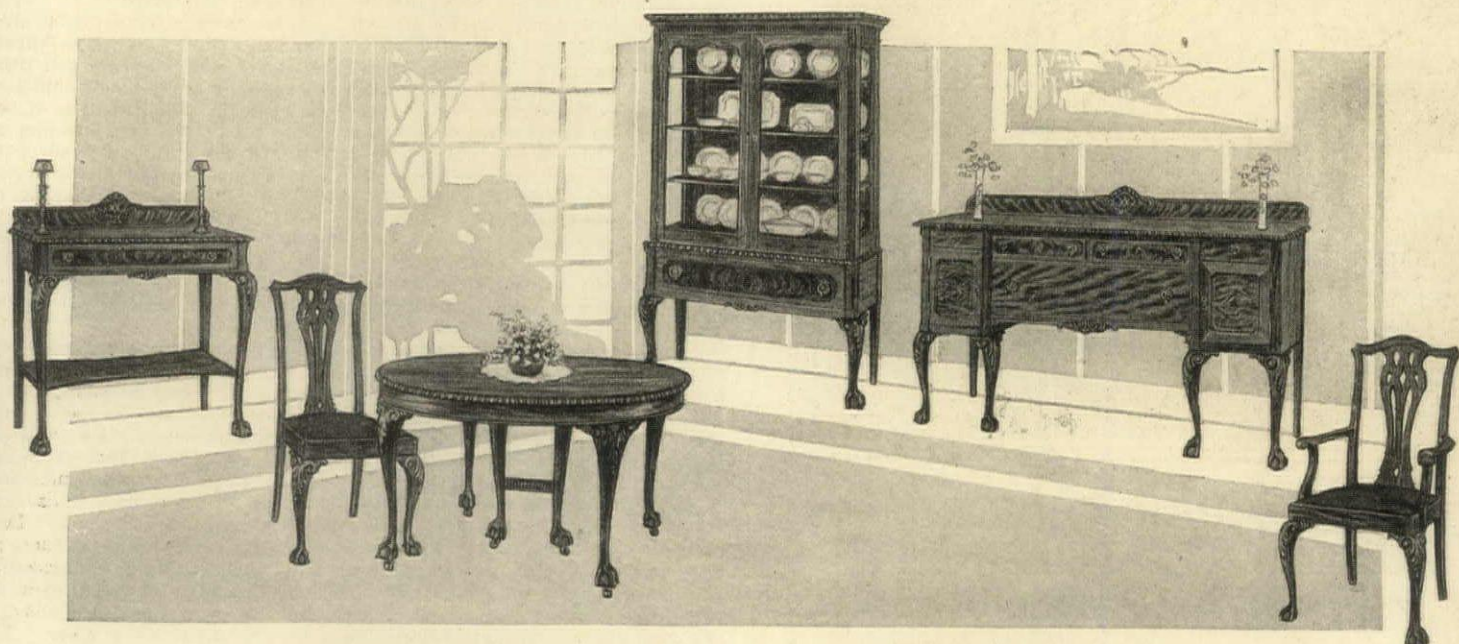
(Below) Japanese Kasato Kuro paper, cream white with small fragments of vegetable matter impressed on surface. 17" x 22"



(Left) Japanese Modu Awaji paper, slate gray with lustrous sheen and white, cloud-like mottlings. 12" x 17 3/4"



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Oriental Papers for Occidental Walls

(Continued from page 62)



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The Chinese paper, which is the color of light brown sugar or, better still, of time-stained parchment or of the linen swathings of an Egyptian mummy, has a ribbed texture and almost the roughness of a fine flax weave. Other Chinese papers, of much the same color, are thin and smooth with a lustre. Many of the Japanese papers, which are more varied and more highly organized in their development, are smooth and vary in surface from those that are flat and lustreless to those that exhibit either an almost indefinable and elusive suggestion of sheen, perceptible more by fugitive fancy than by actuality, or else a surface that furnishes a constant play of reflections and high lights. Some of the Japanese papers are fairly thick and of coarse, loose texture with irregular streaks, blotches and markings caused by bits of vegetable fibre embedded in the body of the stock or adhering to the surface and producing an agreeable accidental diversity without at all approximating a pattern. Other papers, again, are of exceedingly thin, sheer texture, little heavier than fine rice paper, and of silken softness. These are usually the papers with the sheen just mentioned. A few of these, too, of white or cream colored body, have irregular dark markings due to shreds of vegetable fibre.

Nearly all of these papers, thick and thin alike, are rich in background possibilities, but one of the best in this respect is a light brown paper, of even body and smooth surface, whose texture and hue together combine to enhance the values of colors and patterns shown against it in a manner comparable to the effect of old Japanese prints. A few of the papers, of regular and substantial body, occur in strong and bright but generally mellow colors. These, too, though requiring discreet management, offer background opportunities, as do likewise certain mottled papers like the slate gray *Modu* with white, cloud-like markings or the cream *Hodatsu* with fine sorrel or cinnamon colored lines and large blotches, both of which latter specimens are illustrated. Not quite so restful as many of the preceding, but still of decided background value, for certain places, are the shadow papers with dim gray, pale blue or pale light green figures on a cream ground, two of which, *San ban* and *Ni ban*, are illustrated.

Japanese Designs

The Japanese papers, for the most part, may be divided into groups or families of which the chief are the *Kuro* papers, being mostly of dull texture, in different colors, with more or less marking of vegetable fibres, or else crinkled surface with a decided sheen; the *Gifu* papers, a fine quality of cream and white with a faint sheen; the *Kochi* papers,

much like the preceding in quality often of deeper tone and occasion with fibre markings; the *Awaji* papers, of heavier body and widely varied coloring, with and without mottlings of fibre markings, represented in the illustrations by *Hodatsu* and *Modu*; the *Toyogami* papers, which are of large body and present the most brilliant coloring, including bright red, vivid low, light and dark green, light dark blue and purple.

In conclusion, the reader is again minded that few of these papers made for wall purposes and that consequently there are difficulties to overcome in the adaptation of the new use. The first difficulty is the Chinese gold and silver papers, the nearest manageability in this respect for the sheets are about 19 47". The others vary in size, some running as low as 11 1/2" by 14". Most of them, however, are rather large. This difficulty can be overcome by careful and conscientious care on the paper hanger's part.

The second difficulty is quality. Many of the papers are so thin and of delicate color that ordinary paste will discolor them and completely destroy their texture; many others, while heavier, are so porous that the paste usually applied, would reduce them to a soppy, shapeless mass. This difficulty can be overcome as follows: Have wall first covered with a lining paper using good quality raw unglazed paper. Secondly, insist that the paper hanger scald his own fresh paste, using only the finest white flour. Thirdly, insist that he use the paste sparingly and handle the paper tenderly. The third difficulty is the vigorous opinion that most paper-hangers will not swear that the job is impossible to achieve. The writer has achieved the Red Queen's—or was it White Queens?—advice to do "seemingly impossible things before breakfast" quite worth heeding and always brought successful results. The writer knows that this particular "impossible" can be done because he has had it done. This third difficulty can be overcome, therefore, by firm insistence on an utter disregard of the paper-hanger's language as he labors.

The fourth difficulty is cost. Many of the papers are more expensive than average wall paper and the preparation of the wall and careful hanging of the many small sheets run into time, hence into money. Notwithstanding the foregoing difficulties, however, results to be gained will show that game is worth the candle, for a room covered with well chosen Oriental paper will prove productive of inestimable enduring satisfaction which will increase with the passage of time.





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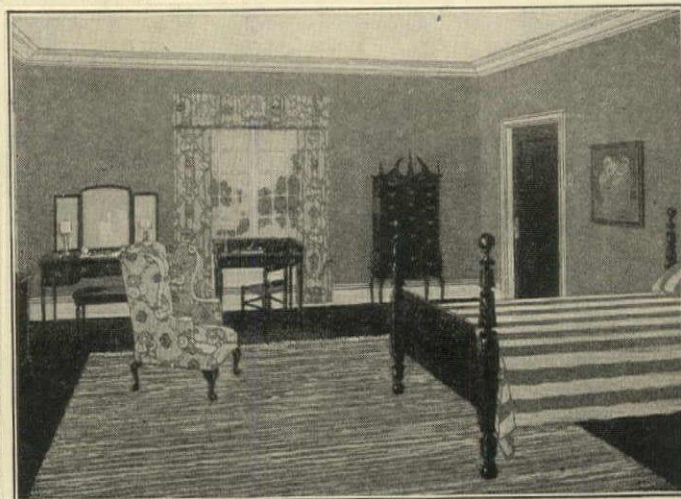
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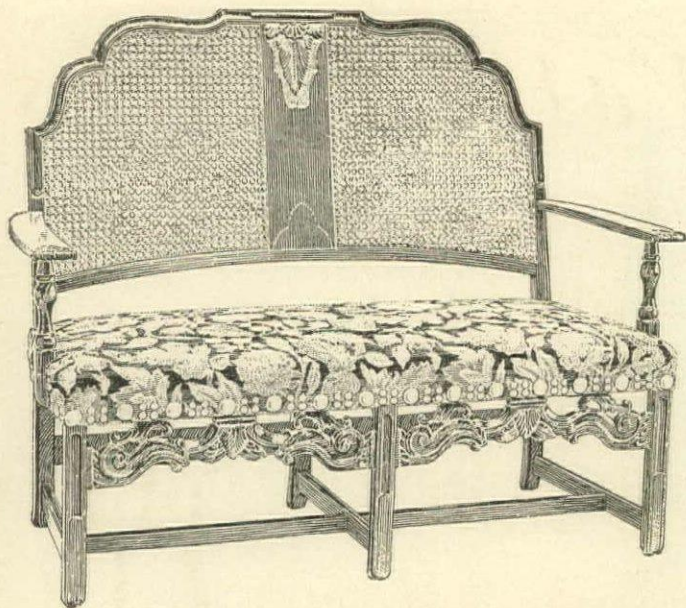
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SPAN-UMBRIAN

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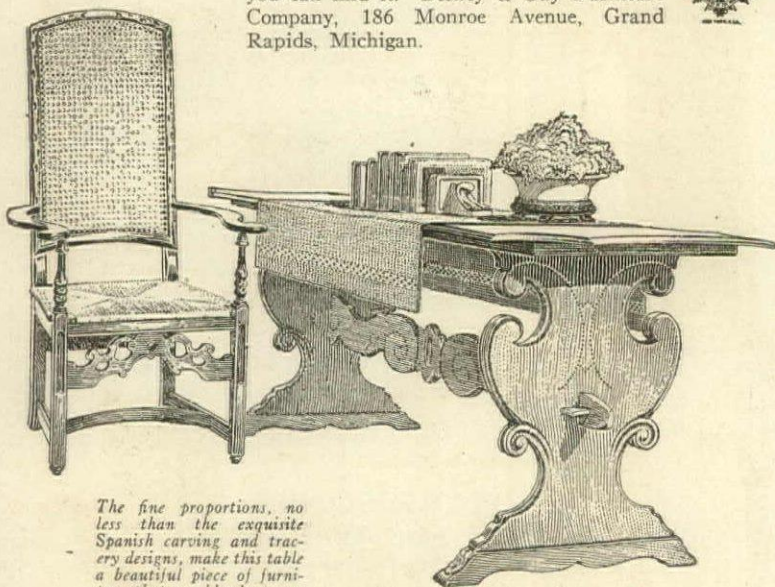


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To learn about this furniture's rich historical background, send 25c for "The Story of Span-Umbrian Furniture." If the best furniture shop near you does not have this furniture, write us and we will gladly tell you where you can find it. Berkey & Gay Furniture Company, 186 Monroe Avenue, Grand Rapids, Michigan.

This aristocratic Spanish chair is bold of line and interestingly designed. The seat is of rush, the back of woven cane.



The fine proportions, no less than the exquisite Spanish carving and tracery designs, make this table a beautiful piece of furniture that would adorn any home.



Garden Soils, Good and Otherwise

(Continued from page 31)

fledged chemist's laboratory to find out what you want to know. But that is not necessary. A few simple, home-made tests and some intelligent observation on the ground will enable you to judge pretty accurately as to each of these four things. To determine what plant foods are needed, proceed as follows:

Take five or six potfuls of the soil and in each plant a few kernels of corn, beans, peas or any other quick growing vegetable, first mixing with soil for the different pots the following materials: to the first add nothing; to the second, a quarter of a teaspoonful of acid phosphate; to the fourth, a quarter teaspoonful of muriate or sulphate of potash, or if that is not obtainable, a teaspoonful of wood ashes. Further combinations of each two, and of all three of these, will make the experiment more complete. Each of these pots should, of course, be carefully labeled; the soil in all should be alike; and they should be given the same treatment. The resulting growth will indicate which, if any, of the three chief plant foods—nitrogen, phosphoric acid, and potash—is most needed by your soil.

This simple test is by no means a scientific experiment, but it will serve very well as a guide in the right direction in the treatment of your soil. In addition to this test send a sample of your soil to your State Experiment Station, requesting an analysis and any suggestions they may give as to what to apply to get the best vegetable crops.

A careful observation of the growth of plants in your garden will indicate what it may require in the way of plant foods. A weak growth, lacking in healthy green color as the plants start, would imply a lack of nitrogen. Lack of potash is sometimes shown by failure of the crops, especially of grains or legumes, to mature normal, plump grains or seeds. Weak stems and poor bloom, an apparent lack of strength to "carry on" after a good start, may be due to insufficient phosphoric acid in the soil. All these things may serve as guides to the gardener; but they are not conclusive proofs, for there are too many other factors affecting the results.

Acidity and Humus

The second test—that for acid soil—is very simple. At any drug store you can get a bottle of blue litmus paper. Place a strip of this in the soil, which should be moist enough to dampen the paper, and if the soil is acid you will get a reaction that will turn the paper pink or red, the degree of change in the color of the paper indicating the degree of acidity. This test is not infallible, but will answer the purpose under most conditions. If sorrel grows freely in your ground, and clover does not, that will be another indication that the soil is acid.

The more humus there is in your soil, the more water it will absorb before the water begins to run through it. Plain sand will take up only about 10 per cent of water, while muck soil will absorb as much as 250. If you want to test your soil, take a sample and get it air dry; weigh it; add as much water as it will absorb; and weigh it again. The increase in weight should be at least 30 per cent; and preferably considerably more than that. If the soil in your garden remains wet and sticky for a long time after a rain, instead of breaking and crumbling readily when it is taken up in the hand, the chances are that it is deficient in humus.

The productive capacity of soils depends to a great extent on the presence of several kinds of bacteria in the soil which are favorable to the various processes of growth. The average gardener is probably familiar with the fact that the leguminous plants, such as clov-

er, beans and peas, will not grow unless their particular choice of "root bugs" which have the power of storing nitrogen gathered from the air, are present. In other words, the soil bacteria, while not plant food, are nevertheless a direct factor in the garden's success. To see whether or not beans grow as they should in your garden, try a pot of plants with plain seed, and another under the same condition with inoculated seed. The inoculation process is simple. If it shows marked results on beans it is probable that inoculation on other things would also pay, as the condition favorable for the development of one variety of these gardener's underground assistants are also adapted to others.

The problem remaining, so far as practical results are concerned, is how to add to your garden soil the things which will make up for the deficiencies the various tests may have revealed.

Plant Foods

Take first the matter of plant food. The standard source of getting these has long been the manure pile. But with the universal use of automobiles, the manure pile is not so available as formerly. In its place are the commercial fertilizers. To use them most economically only those things which the soil test and soil analysis show to be needed should be applied. But for small gardens it is usually more convenient to buy a complete ready-mixed fertilizer. The potash situation this year may make it necessary to get one with nitrogen and phosphoric acid only, as potash is practically out of the market. By no means get a cheap fertilizer—the more you have to pay for it per bag, as a rule, the cheaper the actual plant food contained in it will be. Apply the complete fertilizer broadcast before raking or harrowing, as long before planting as possible, using four or five pounds for each 100 square feet of surface. On many soils, and especially those of a mucky origin, acid phosphate alone will give excellent results.

Most soils, unless they have had an application of lime recently, will be found to be acid. The corrective for this condition is lime. The most convenient form in which to apply this is raw ground limestone. A very generous application of wood ashes will contain enough lime to keep the soil sweet. Burnt lime and "agricultural lime" may be used in place of the ground stone. Of either, six to ten pounds per 100 square feet, according to the degree of acidity, will be none too much.

The deficit of humus in the soil is not so easily remedied. Such a condition usually implies that the ground has been overworked or neglected for a number of years. Using all the manure possible, planting some quick growing crop to turn under, and starting a compost heap where everything that will decay can be saved up, will help. If the quickest results are wanted, the prepared commercial humus, which is now extensively advertised, may be utilized; and where manure is not to be had, it will have to form a substitute. The best grades of this material have considerable value as plant food, as well.

Increasing the bacteria in the soil is also a process of building up that may take some time. Manure is one of the best agencies for this purpose; some of the humus products contain the desired bacteria in large quantities, so that when applied they inoculate the garden soil, and continue to increase as long as other conditions, such as a non-acid soil, are present. Special inoculants for different crops may be obtained at slight expense, and there is little trouble involved in using them; often they mean all the difference between success and failure, especially on new soil.

(Continued on page 68)

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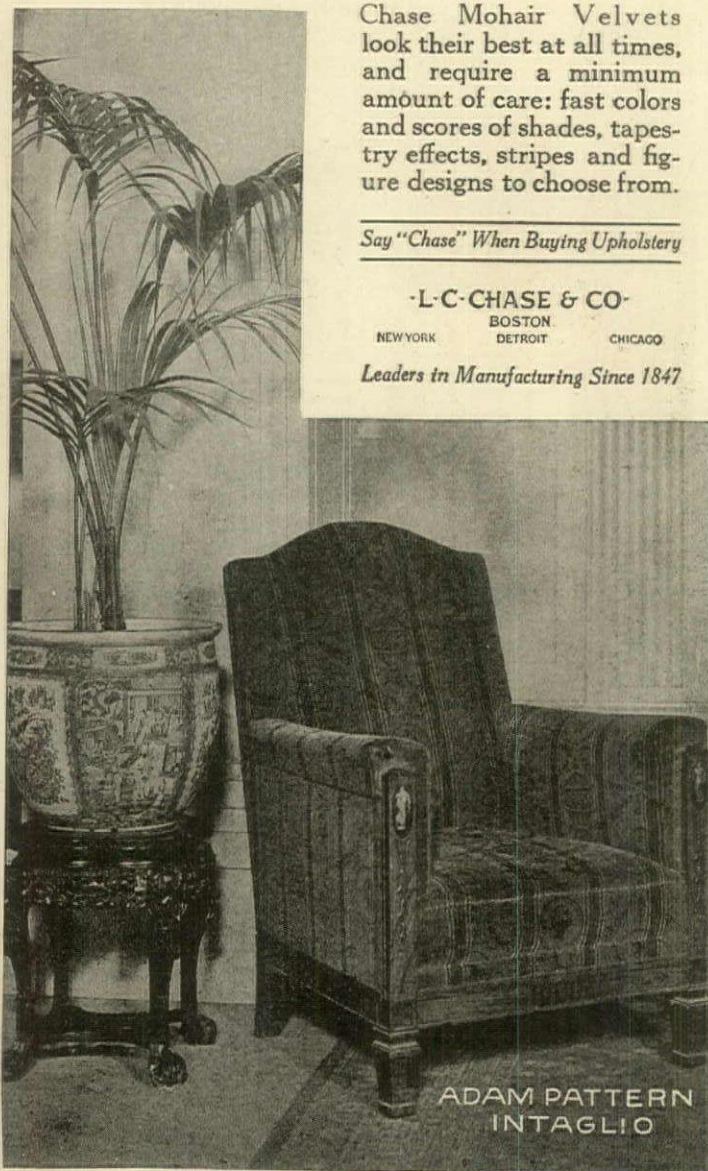
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Garden Soils, Good and Otherwise

(Continued from page 66)

In addition to the methods of treatment suggested above the various types of soil mentioned before may be improved physically by adding to each the other extreme. If your soil is heavy clay, every load of sand you can put on it will be of almost as much value as a load of manure. If no sand is available, then use coal ashes, coarse ground limestone or anything similar to make it open and friable. If your garden is very sandy, on the other hand, all the loam or muck soil that can be incorporated with

it will be extremely valuable in bringing up its productive powers. Muck is not so common, but they are countered occasionally, and are all better for the addition of sand or loam.

In short, every gardener, even though he may be conducting his little farm on a very small scale, should have a definite policy in regard to these things, should try to build his garden up, year after year, making it each season a more like the ideal conditions which have been described.

The Treasured Snuff Bottles of the Celestials

(Continued from page 27)

The Chinese are skilful lapidaries. Their work in shaping jade and other hard stones has not been surpassed. The Celestial craftsman likewise shows great ingenuity in taking advantage of any irregularity in form or color of the stone he is working. The various quartzes are worked by the Chinese on the same treadle bench which they use in fashioning jade, and they work quartz stones along the same general lines.

Famous Collections

The writer is indebted to an American collector of Chinese snuff-boxes, Mr. H. E. Bauer, for permission to reproduce some of the snuff-bottles in the Bauer collection. There are a number of fine private collections in America and several notable public ones. Among the latter is that in the Metropolitan Museum, New York, by whose courtesy a number of snuff-bottles in the Museum collection have been photographed for this article. An examination of these illustrations will indicate the unlimited range in the decoration, form, etc., of these objects. It will be seen, however, that they are all nearly of a size dictated by general convenience in carrying in pockets and pouches. The stoppers of these Chinese snuff-bottles are scarcely less beautiful in many instances than the bottles themselves. As a general rule the stoppers are of materials more precious than that used for the bottle. In the Bauer Collection, for instance, is a Blue-and-White porcelain snuff-bottle of the Ch'ien Lung Period (1736-1796) with a stopper inset with semi-precious stones, here illustrated. Pearls and precious stones are less often employed, and I have never seen a Chinese snuff-bottle stopper inset with diamonds. The diamond is a stone the Chinese have never appeared to regard highly except for its utilitarian possibilities. Coral is a favorite material for the snuff-bottle

stoppers. A number of such stoppers are in the Bauer Collection. Ivory is not an uncommon material for stoppers, but fine ivory snuff-bottles are very rare, as likewise are good cloisonné enamel bottles. One of the finest cloisonné which I know is to be found in the Bauer Collection, and is here illustrated as are also two of Mr. Bauer's ivory snuff-bottles.

There is no gainsaying that Chinese snuff-bottles cannot fail to attract a collector by reason of their esthetic interest. At the same time few objects open up a more interesting intellectual treat than is afforded by a study of these tiny bottles in respect to the subject of their decoration. Take for instance the "Double Fish" snuff-bottle in the Bauer Collection, here pictured. A little study discovers to us the fact that this is the *Yü*, symbol of felicity, one of the eight *Pa Chi-hsiang*, Buddhist emblems of happy augury. The cloisonné bottle already referred to seems to me to follow closely the form of another of these Buddhist emblems, namely the sixth one, or *P'ing*.

Colors, too, are to be studied. Laurence Binyon says: "In Chinese popular tradition there are five colors. These five are blue, yellow, red, white and black. Each of these is linked by tradition with certain associations. The blue is associated with the east, with the south, white with the west, black with the north and yellow with the earth." Surely the treasured snuff-bottles of the Celestials offer the collector much that is intellectually delightful and as really interesting specimens are not beyond the moderate purse. The enjoyment does not necessitate the sacrifices that might deter the collector whose enthusiasm might be damped by other objects of art that seem hopelessly out of reach as were grapes to Tantalus!



The Truth About Sweet Peas

(Continued from page 45)

they keep better if cut before the sun is strong. Scissors or flower gathering shears should be used by beginners, because pinching is usually accompanied by an upward pull that loosens the roots or a downward pull that splits the stem at the flowering point. Gardeners gather the flowers with a knife, placing the blade against the base of the stem and twisting slightly to sever the stem cleanly. The different colors should be gathered separately; it is an easy matter to mix them afterward, whereas it is often

a great convenience to have the colors separated.

A little stimulant is advisable when the plants have fully developed and show any indication of slowing up in their growth. It can be supplied in the form of nitrate of soda dissolved and applied to the roots, a tablespoonful to a pint of water. The best means of reaching the roots is to take an old piece of pipe or a crowbar and make holes 1' apart along the length of the row, about 1' out from

(Continued on page 70)

Farr's Hardy Plant Specialties for Early Spring Planting



Year after year the hardy garden grows more charming and valuable as the plants increase in size and blooming power. Early spring is a desirable time for selecting and planting most perennials and shrubs.

In my comprehensive collection at Wyomissing may be found plants suitable for every phase of gardening—rock plants, and those for shady places; water plants; plants for the perennial and shrub border; individual specimens of rare varieties. A few of these are here noted—to list them all would be impossible:

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- Lilacs, Philadelphus, and Deutzias.** A complete collection of Lemoine's new creation.
- Dwarf Evergreens.** Rare specimens for formal gardens, lawn groups and rock garden plantings.

A complete list of my collection of Hardy Plants and Shrubs will be found in

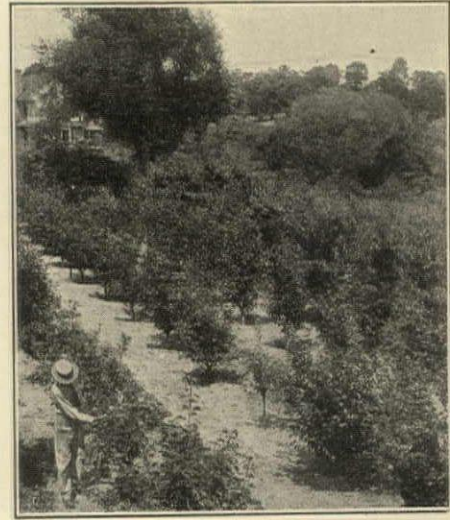
Farr's Hardy Plant Specialties (Sixth Edition) 112 pages of text, 30 full page illustrations (13 in color). Most well-informed gardeners have a copy, but if you have not received it, or it has been mislaid, a duplicate will be sent promptly on request.

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Planting the Garden. So many have asked me to help them plan their gardens that I have found it necessary to form a special department in charge of a skilled landscape designer and plantsman. I will be glad to assist you in any way desired by off-hand suggestions or by the preparation of detailed plans for which a charge will be made.

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Apples, Peaches, Pears, Plums, Cherries, Grapes, Raspberries, Blackberries, Strawberries, etc., hold out attractive possibilities to land owners. A few fruit trees in the home garden can be so chosen as to supply a family with fresh fruit for a long season.

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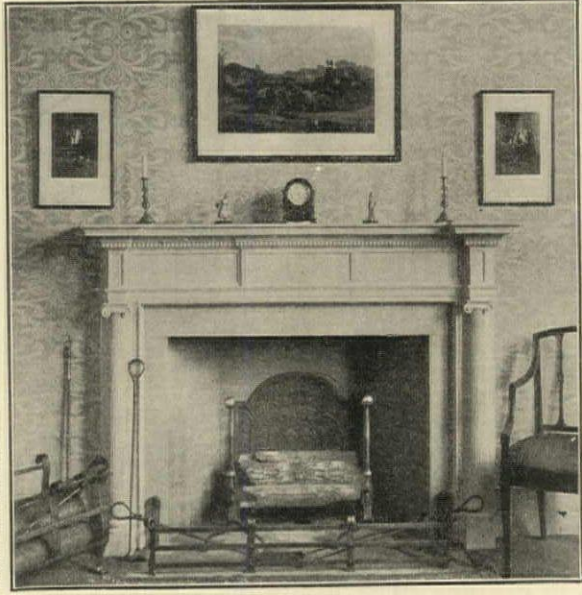
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The Truth About Sweet Peas

(Continued from page 68)

the row at the top and slanting slightly toward the trench. These holes can afterward be filled with soil. Sheep manure, cow manure, guano or other concentrated plant food can be given to the plants in liquid form, for sweet peas are tremendous feeders and will soon exhaust the soil. A convenient method is to mix the manure in a barrel at the end of the row and feed directly to the roots by making holes as recommended for nitrate of soda.

A cheesecloth shade will make your sweet peas last longer by protecting them from the hot summer sun. A shade which breaks the strength of the sun's rays while admitting enough light to prevent the growth becoming soft and spindly is well worth while. It will also tend to lengthen the stems.

Green fly and mildew are the principal enemies of sweet peas. The flies are usually the result of impoverished soil, which reduces the resisting power of the plants, or of hot weather. The plants should be watched carefully, and at the first indication of aphids in the terminal of the new growth or the under side of young foliage, spray thoroughly with a strong tobacco solution. The prepared solutions are best for this purpose, as they are uniform and reliable. Repeat the treatment on three consecutive evenings in order to kill the young aphids that hatch.

Mildew is like old Father Time with his rusty scythe, for it is sure to come around. The weather is the cause of it; the plants simply cannot stand extreme heat, and they will usually mildew and die during continued hot weather. Mildew, however, is often caused by careless and indifferent watering. Overhead

watering is liable to cause it at any time, though the danger will be lessened by employing a proper irrigating system. The water will be somewhat tempered by the air before it strikes the plants.

The Best Type

The Spencer type of sweet pea is unquestionably the best. Its blossoms have wavy wings, larger in proportion to the flower than in the older types. I cannot see even a reasonable objection for anyone growing the old forms.

Of course, we all prefer to pass judgment on what colors or shades we like for ourselves, so trying to pick out a pea for someone else to grow would be just as successful as trying to pick out a hat for your wife or cigars for your husband. But here are a few recommended varieties, nevertheless:

In pink Spencers, Beryl is a brilliant fine color that wears well. Hercules is also a good pink, and Minerva Beryl is a soft pink, is splendid for dinner parties under artificial light. Usher is another fine pink shading into salmon. Charity is my choice for a white, with Verdun a close second. Last is much lighter than Charity. Stance Hinton is my best white. Blue Monarch my favorite blue. Nubia is a deep chocolate brown, is a grand variety which no garden should be without. Thomas Stevenson is a wonderful color, a rich orange scarlet; a similar variety is Robert Sydenham, which is really an orange salmon and not so showy as Stevenson. R. F. Felt is a beautiful bicolor of lilac with shadings. Asta Ohm is my best lavender, and Clara Curtis my choice among the cream colored varieties.



Keep the Greenhouse Fires Burning

It was unquestionably from patriotic motives that some of our best Americans, with that whole-hearted spirit which is so characteristic of them, closed up their greenhouses wholly or in part when the coal shortage became acute. And yet, as with most questions, there are two sides to be considered.

What will be the effect of a severe sleet storm on the cold glass of a closed greenhouse? How much glass will be broken if the snow is allowed to accumulate on the roof? A severe storm would be ruinous, because of the weight of the collected snow. And as for fuel saving, more coal would be consumed in manufacturing the necessary materials for repair than would have been needed to maintain a low but safe temperature in the greenhouses.

Would it not be more sensible and far more patriotic to maintain a temperature of 45° at night in the greenhouse, thus keeping the glass warm and so protecting it from damage, besides making the house available for the growing of cool vegetables such as lettuce, cauliflower, beets, carrots, spinach, radishes, etc.? That is the way the British Government feels about the matter. Over there they look upon the greenhouse as

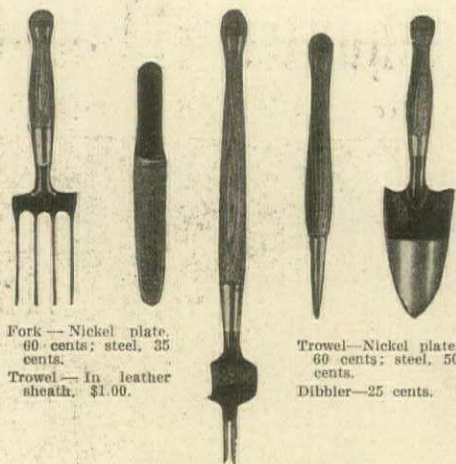
a highly important factor in food production, and the idea of closing it, however patriotic the motive may seem, is viewed with disfavor. We need hardly say that the same reasoning applies in America.

If the coal situation continues to be a serious factor, why not resort to wood as fuel? A number of estates have been using wood for heating greenhouses past winter, and one cannot but admit that aggressive American spirit that succeeds in the face of all difficulties. There are a great many greenhouses on private estates throughout the country, and all these were converted into glass factories, they could be made to play a very important part in food production.

There is still another point for consideration. Unquestionably, greater effort will be made next summer to buy our coal supply up to requirements. It is our duty now to make greater effort and sacrifices to keep in operation a potent factor as greenhouses can be made in the production of food during the winter months and in making outdoor gardens earlier, of a better standard and more productive. This is one factor in the defeat of Germany.

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Dibbler—25 cents.

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FROM the time you prepare the ground in your garden, until you seal up your last jar of preserved fruits and vegetables next summer, Lewis & Conger's can supply the very articles to make your home garden mean most for your housekeeping. As you plant, as you work in your garden, as you supply your own table from your own ground, remember that here are articles that will provide better results with less effort and at lower cost.

Handy Basket—Willow in green finish. Fitted with trowel, ball of twine, flower scissors, pruning shears, spool of wire, dibbler, pruning knife, and budding knife. Price, complete, \$8.50.



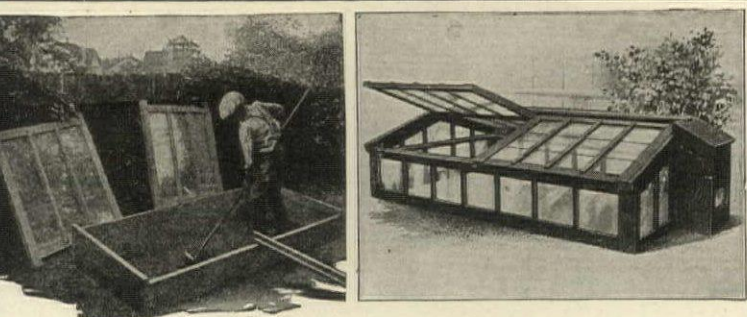
Garden Basket—Willow, in green or oak finish, lined with leather. Fitted with trowel, fork, pliers, pruning shears, flower scissors, pruning knife, two balls of twine, spool of wire, package of tacks and broad hammer. Price, complete, \$10.50.

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If war must be won by food, as men like Herbert Hoover say, then we are making munitions in our factory.

For our products greatly help the food production. They start the season earlier, because they defy the frost. They increase the yield in the garden—the intrenchments of the American family. They are utilitarian to the highest degree, but also they are economical and profitable.

Never before have the American people had to face a food shortage. Never before has the garden represented much more than a pleasure to the most of us. Never before has money been unable to buy what we needed.

Now, under the grim realities of War, the garden decides whether we live well or scantily. Its products, to a large measure, determine our bill of fare—summer and winter. Then, it is up to all of us to increase the yield—to raise more and more—that the people may eat.

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They double the growing season. They start the garden much earlier—prolong its life weeks and weeks—all winter, even.

The supply is not inexhaustible this year. With a demand for every car on the railroads, with lumber advancing in price, and labor harder to get and still harder to retain, we are not sure how long we can meet your demands.

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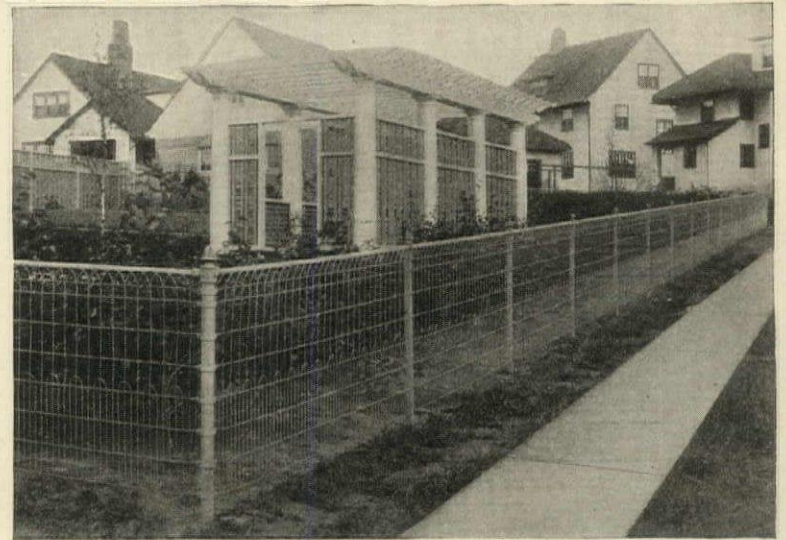
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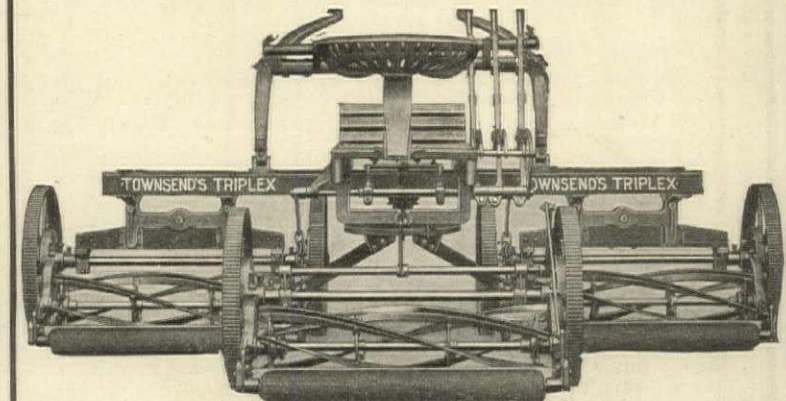
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Floats over the uneven ground as a ship rides the waves. One mower may be climbing a knoll, the second skimming a level and the third paring a hollow.

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Bobbink & Atkins



The Utility of Beauty In Winning the War

AS I sit at my office desk and look out over our nurseries, wrapped now in a blanket of snow, I have a feeling of impotent helplessness. I think of the active manufacturers, the builders, the captains of industry, the financiers, all alive, keen and alert, to whom it is given in these stirring days to create material things, to create fast and well—munitions and clothes and food. And I envy them. For what can we do with greenhouses and nurseries, Nature's simple products of beauty, to help win the war?

But as I pass along the sanded walks, through the warm, Nature-scented atmosphere of our greenhouses, I do not envy those other workers. For surely, right here in our own hands, is a *work* and a *duty* as great as any of theirs. Everywhere about me young green plants are growing, myriads of them, miles of them—seeds just coming up, plantlets putting out their first leaves, buds forming, blossoms opening—everywhere fragrance and color and beauty—coming for Easter and for Spring.

Are not these God-given materials to work with? In a world strained with anxiety and tense in labor, are not these little plants of ours rays of sunshine and hope?

Faint-hearted nurserymen tell us that people are not going to buy trees and plants, shrubs and flowers while the war lasts.

We do not believe it.

Will your garden run to seed? Will weeds crowd out the blossoms along *your* walks? Will *your* lawn go uncut? *Your* roses tangle? *Your* climbers swing in the wind? *Your* hedge grow rough?

Will such conditions inspire you to do *your* best?

No, indeed!

Whatever these days are they are not slacker days—neither at work, nor at home. You are putting all your energy into business *to make your work count*. To your home you look for relief and rest. It is the one place where you must renew energy, take fresh courage.

And right here, it seems to Mr. Bobbink and to me, is where our share of the work of winning this war comes in. Never before have the trees and flowers and shrubs of our gardens everywhere in the country had so practical a work to perform—the work of keeping us up to our jobs, and helping us by their fragrance and color and beauty to keep fresh, hopeful, confident.

It seems, indeed, as though *our* years of labor in accumulating, planting, developing Nature's best and most beautiful products here in America for American homes and gardens, had all been simply to fit us for the wonderful opportunity, *now*, at this supreme time.

Let us utilize this Beauty for *you*, let us introduce it into your life and home and so, together, *help win the war!*

FREDERICK L. ATKINS.

Let us send you a copy of
our Illustrated Catalogue

Rutherford, New Jersey

The Garden Beautiful is the Garden Useful

(Continued from page 28)

wisdom and rich common sense in the practice. A return to this old-fashioned custom would make for added happiness, independence and wealth to the people of the United States. Is it not a reasonable belief that much of the sturdy manhood and fine patriotism, as well as the prosperity and health of the American ancestors of a century or more ago was due, in part at least, to their habit of gardening? The knowledge of every family that it was feeding itself in large part, gave a feeling of freedom and contentment which made for the general welfare of the community and of the country as a whole.

Linking Production to Consumption

Such a system put into operation today would benefit every individual, every community and the entire nation. There are many reasons why the production of food as near as possible to the source of consumption today would be of substantial service to the United States. Even in normal times it would have advantages, but in war times when the burden of the nation is increased manifold, it possesses virtues which otherwise would not be so great. For one thing, it would result in a decrease in the cost of living and would encourage habits of thrift and conservation which will mean much in strengthening the sinews of war.

But a still greater value of having food produced close to the kitchen door lies in the fact that it will do much to relieve the freight situation. It is necessary now to use thousands of freight cars and thousands of men to handle market products in getting them from their place of growth to their market. With millions of home gardens at work

for the country, it will readily be seen that a vast load would be lifted at once from the already overburdened shoulders of the railroads. Ammunition plants are crying daily for more material, and always more, to be converted into munitions. Every freight car released from food carrying duty becomes a carrier of wool and guns and boxes and rubber and automobiles and other war supplies.

This thought alone, without many others which might be assigned as reasons why war gardens should be planted all over the United States, should be enough to inspire every lover of home and country to become a tiller of the soil, no matter how small or how large his contribution may be to the grand total of food produced. "Take care of the pennies and the dollars will take care of themselves" is a fine old adage which applies to any who think that because they cannot do some large service, it is not worth doing anything at all. The size of the garden does not count. It is the spirit which enters into its cultivation. With the spirit of Americanism manifesting itself through millions of "soldiers of the soil" there will also grow a stronger and stronger bond of unity between the people of the United States, against which the power of autocracy can be of no avail.

"Beauty unadorned is beauty most adorned," the poet sings. This is true of gardens as of other forms of beauty. With the soul of democracy shining through it, the plain vegetable garden of a loyal, patriotic American citizen becomes more beautiful than the most elaborate arboretum or flower garden ever laid out to please the fancy of an ancient king or queen.



The War Garden Department

(Continued from page 50)

cially good for this purpose because some of the particles are very large and it thus becomes gradually available for the plant roots over a long period of years.

Wood ashes are good to mix with the soil, so that the growing trees will not lack for potash. The great mistake usually made in setting shrubs and all plants of this kind is to put them in too loosely. Even if the ground is strongly packed in about the roots so that it looks hard it will settle after several rains, leaving a hollow about the tree and thus making trouble. The best way to do the job is to use a small wooden tamp which can be worked with one hand while the hole is being filled, the tree or shrub being held with the other. It does little good to wait until the soil has been put in and then attempt to tramp it down on the surface. This gives results exactly opposite to those which are wanted—the soil should be made firm and tight around the roots and then tramped down hard on top.

Extra early planting applies to dormant roses; but roses in pots, even if they are field roots which have been taken up in spring and carried over winter in a cold house, should not be put out until danger of severe frost is past.

Perennials and Asparagus

Perennials should be planted as early in the spring as the ground can be worked. As they will remain for a number of years after once being planted, special care should be taken to furnish in advance the plant food they will require, by the use of plenty of manure

and bone. Even if you are not buying any new perennials this year—though there are a number of splendid new things in this year's catalogs which should tempt any flower lover, even in these war times—you will probably have some of this kind of work to do if you want to keep the hardy perennials on your place up to what they were when you first got them. Most of the hardy perennials increase very rapidly, and as this results in overcrowding and exhaustion of the plant food in the soil, the flowers are gradually weakened. After a few years' growth without care, even some of the finest varieties are hardly recognizable.

One of the best permanent garden vegetable investments is an asparagus bed. Under conditions of reasonable care it should yield dividends every year. You can readily understand, therefore, that it will pay to go to some extra trouble in preparing the rows before setting out the plants. First of all be sure to get a place with fairly good drainage. While asparagus likes a rather moist soil, it does not thrive in standing water in fall and spring. The rows should be 3' to 4' apart for home culture. The bed should be plowed or spaded out and prepared in almost as thorough a way as for sweet peas. This will bring the roots 5" or 6" below the surface, although they are covered with only about 2" of soil at the time of planting, the rest being filled in as the plants grow until the rows are level with the surface. In buying, procure one-year-old plants. The variety most largely planted now by commercial growers in many sections

(Continued on page 74)

The aristocrat of fire-safe roofings
COLOR-BLENDE SHINGLES
 of JOHNS-MANVILLE ASBESTOS



*New and Distinctive Color
 Effects in Roof Design*

BY their rich softness of color and texture, Colorblende Shingles give to roofs a new and interesting distinction. And they are as fire-safe and practical as they are beautiful.

Colorblende Shingles accurately indicate the quality of the whole Johns-Manville Roofing Line, which includes a fire-safe, economical roofing for every requirement.

Transite Asbestos Shingles, lower in cost but equally durable—Asbestos Built-Up Roofing for flat roofs—Asbestos Ready Roofing for sloping roofs—Corrugated Asbestos Roofing for skeleton framing. Booklets on request.

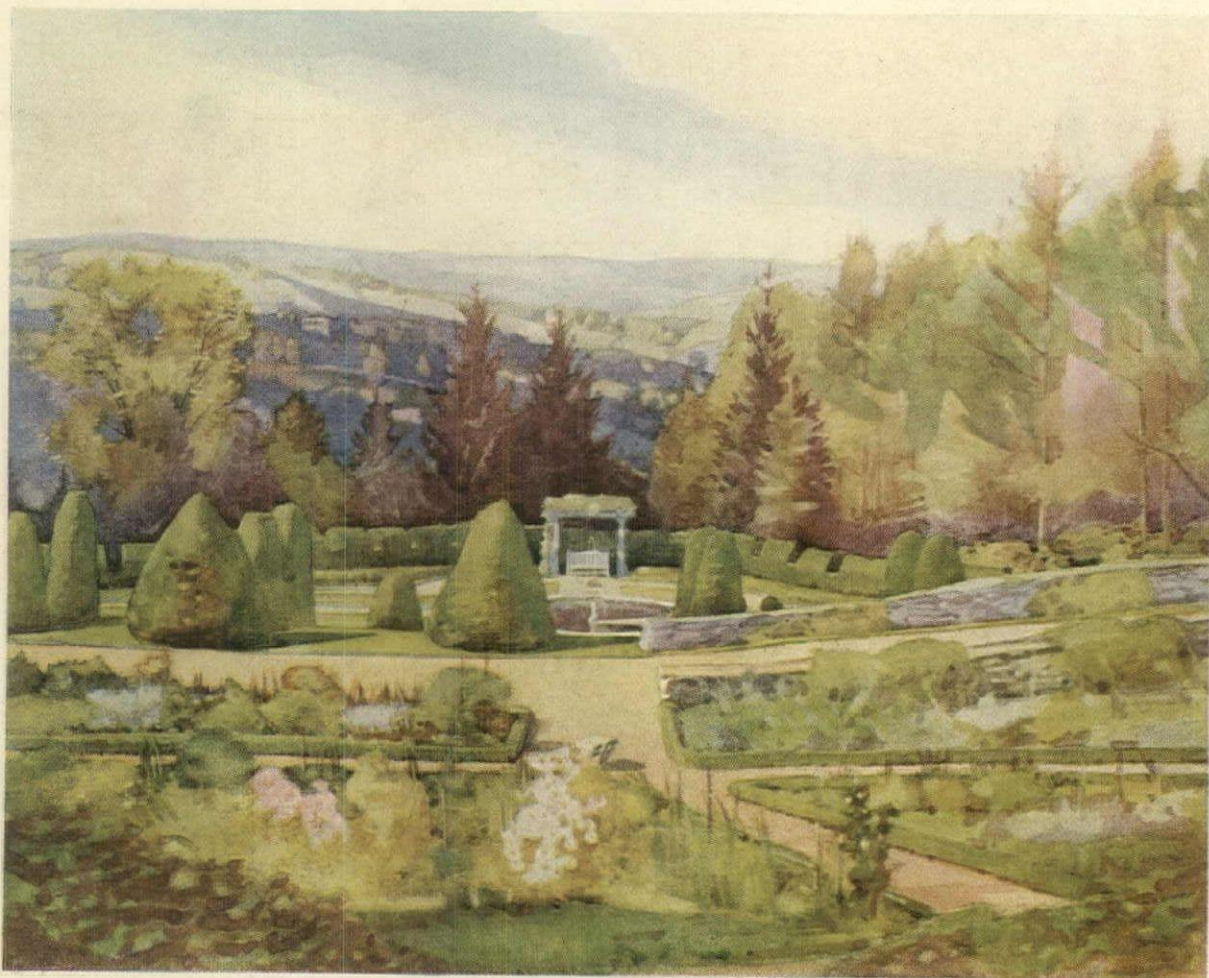
H. W. JOHNS-MANVILLE CO.
 NEW YORK CITY

10 Factories—Branches in 61 Large Cities

Plate I. Roof effect in autumn tones, secured by laying four shades of Conglomerate Brown and No. 50 Standard Red Shingles.

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DAVEY TREE SURGEONS



Estate of the late Joseph H. Choate, Stockbridge, Mass., famous alike for the greatness of its owner and the charm of its artistic and mature setting

The fine old trees on this beautiful estate were entrusted to the skilful care and masterful art of Davey Tree Surgeons. The results have been more than gratifying. Among hundreds of distinguished Davey clients are:

Mr. FREDERICK W. VANDERBILT	Hon. MYRON T. HERRICK
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Mr. E. T. STOTESBURY	Capt. J. R. De LAMAR
Mrs. K. DEXTER McCORMICK	Dr. ANNA SHAW

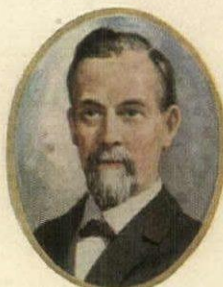
The saving of priceless trees is a matter of first importance on every estate. Davey Tree Surgery is a fulfillment of the maximum expectations of those who love and value trees. A careful examination of your trees will be made by appointment.

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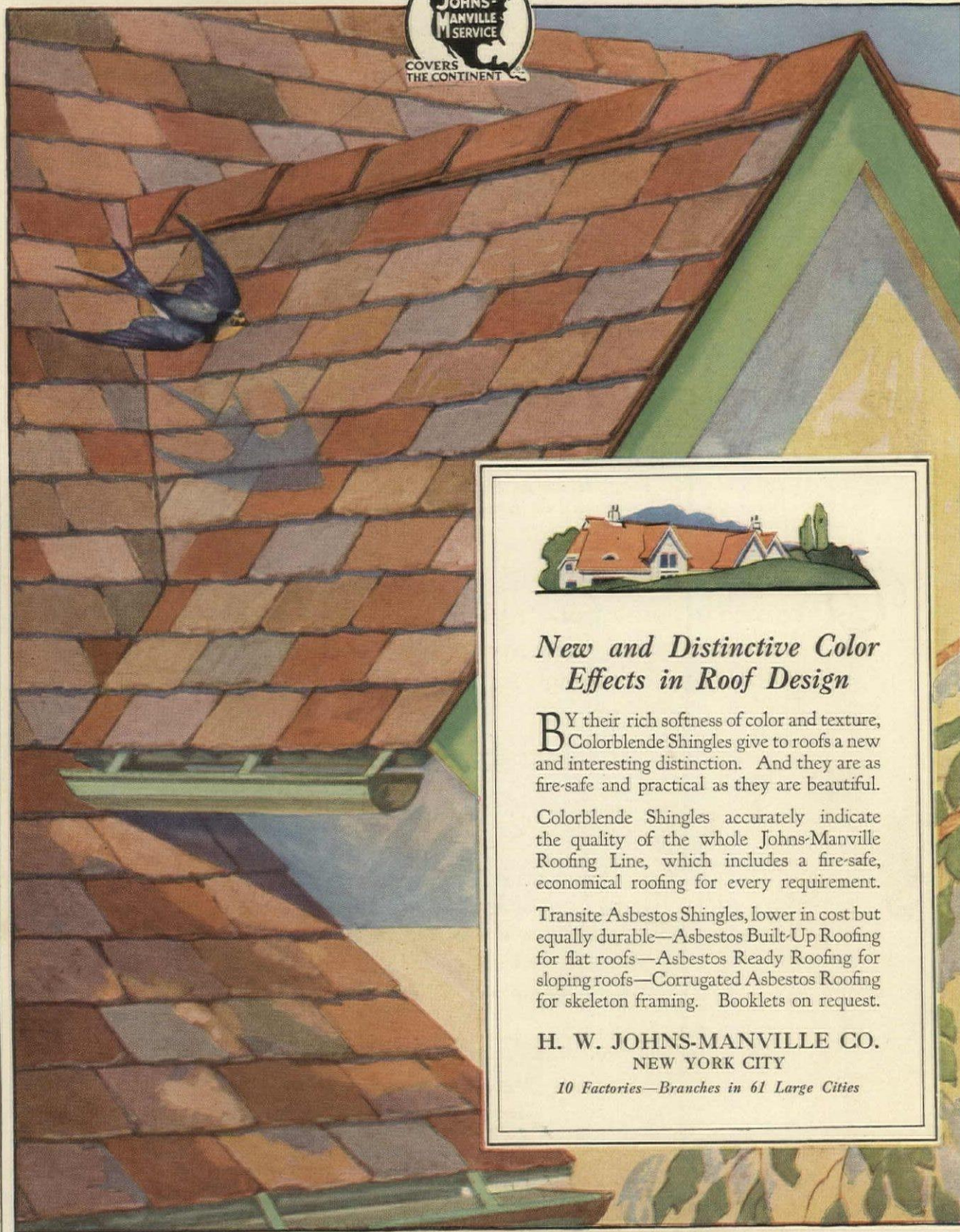
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Every real Davey Tree Surgeon is in the employ of The Davey Tree Expert Company, and the public is cautioned against those falsely representing themselves

The aristocrat of fire-safe roofings
COLOR-BLENDE SHINGLES
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*New and Distinctive Color
 Effects in Roof Design*

BY their rich softness of color and texture, Colorblende Shingles give to roofs a new and interesting distinction. And they are as fire-safe and practical as they are beautiful.

Colorblende Shingles accurately indicate the quality of the whole Johns-Manville Roofing Line, which includes a fire-safe, economical roofing for every requirement.

Transite Asbestos Shingles, lower in cost but equally durable—Asbestos Built-Up Roofing for flat roofs—Asbestos Ready Roofing for sloping roofs—Corrugated Asbestos Roofing for skeleton framing. Booklets on request.

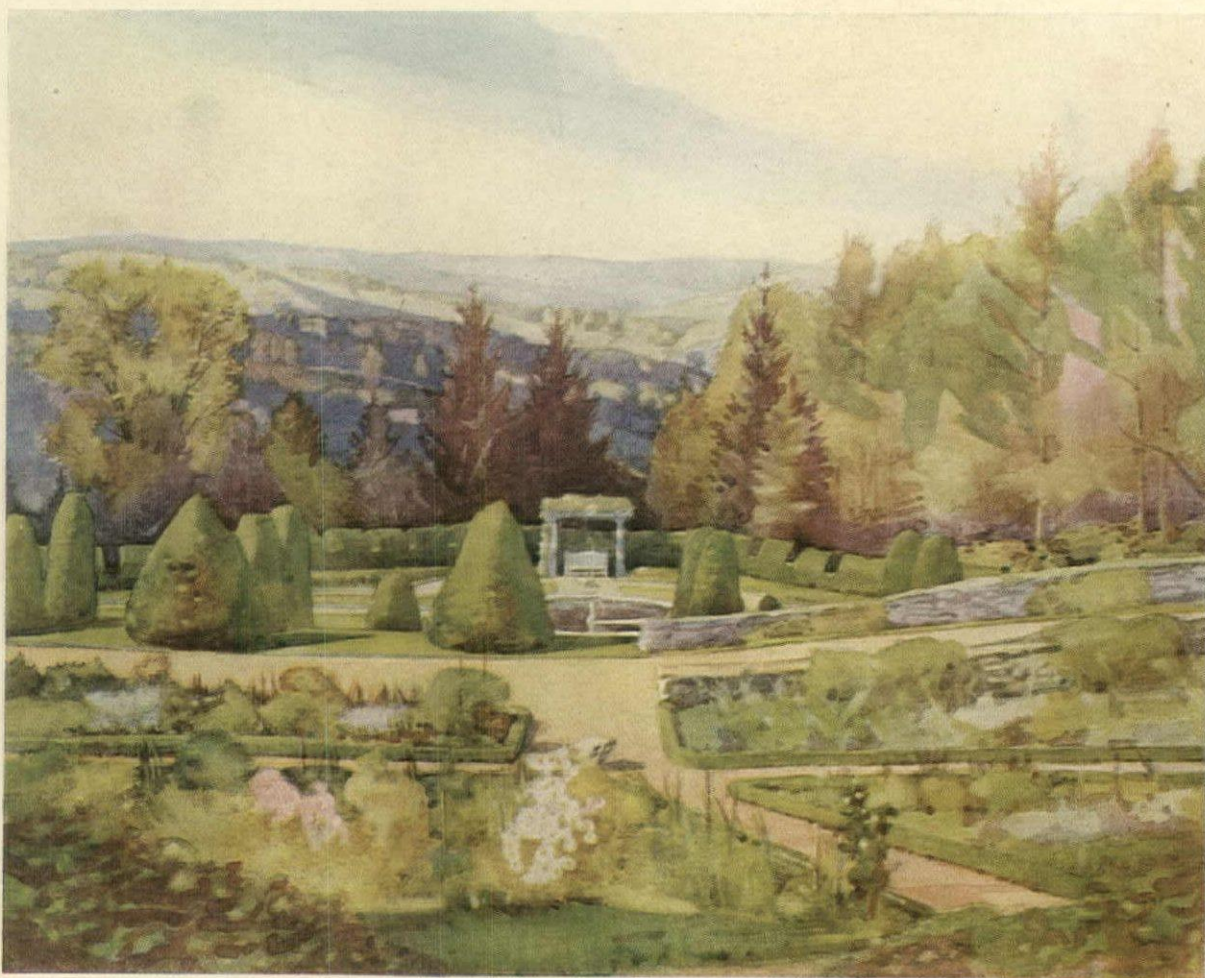
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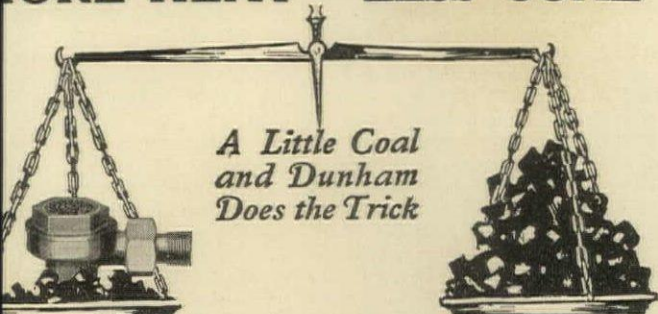
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MORE HEAT—LESS COAL



*A Little Coal
and Dunham
Does the Trick*

The Dunham Radiator Trap—the Equalizer

More heat, less coal, surely a desirable goal for the householder. But with coal next to impossible to obtain and the boiler technically demanding ton after ton, it looks like an impossibility to get more heat and still burn less coal.

Wait a minute! There is a way to save coal and still be warm in the severest weather. The way is The Dunham Heating Service, the foundation of which is the Dunham Radiator Trap. This trap, which has been aptly named "The Guardian of the Coal Pile" saves coal because it keeps every bit of heat out of the chimney. In the Dunham Heating Service this is situated at the outlet of each radiator. It automatically draws the air and prevents it from escaping, thus keeping in the precious heat. Where, at the very heart of the primary heating system, much heat is wasted—many buckets of coal are saved by Dunham Service.

Homes, apartments and industrial plants all over the Country

are saving coal and cutting down their fuel bills by Dunhamizing their heating equipments. The installation of Dunham Radiator Traps in many cases is all that is necessary. Fuel saving effected the first winter often more than pays for the expense involved.

The Nation must save 50,000,000 tons of coal this year. How is it to be done? There is only one way. That is to make the coal we have go twice as far by using only as much as is absolutely necessary. Save every unnecessary shovelful. Every shovelful of coal you waste prolongs the war.

Remember this—every half heated radiator, every pounding radiator, every sputtering, hissing air valve on a radiator, is a coal waster.

Look to your present heating equipment. Find out if you are getting sufficient heat for the coal you burn. Ask a responsible heating contractor how Dunham Heating Service may be installed and how it can save coal for you. Ask us how your present heating system can be Dunhamized. Patriotism and economy are calling you to save coal. Answer them by writing us today.

Will you?

THE DUNHAM
HEATING SERVICE



Postpone This

The Dunham Heating Service will postpone that anxious moment when you come to the last of the coal pile. Dunham Heating Service saves coal, regulates dampers automatically, prevents overheating as well as underheating, eliminates hissing, sputtering air valves and pounding pipes, requires few repairs and lasts a lifetime.

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Send for This Free Roofing Book

"The Generations to Come"—32 pages of the latest information about roofs. Send for it, whether you're thinking of roofing now or not. Free for the asking.

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33 recent issues America's best magazines; monthlies, weeklies; no two alike; worth \$33; yours prepaid for 25c and names of at least three friends (preferably auto owners) who like good magazines. Cut-price catalog 3,000 periodicals free. Hutchins Magazine Agency, Box 484-2, Summerville, Georgia.

Healthy, Beautiful Plants the Year Round

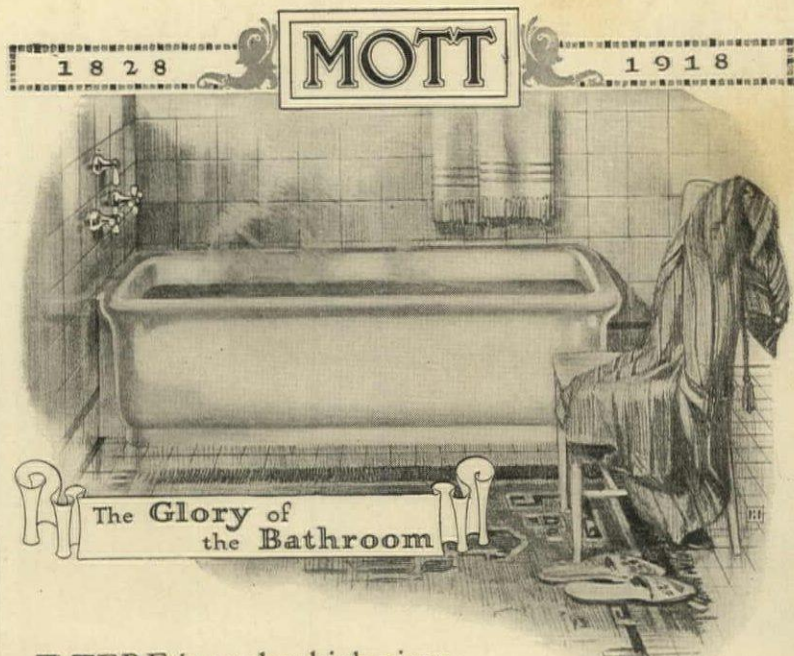
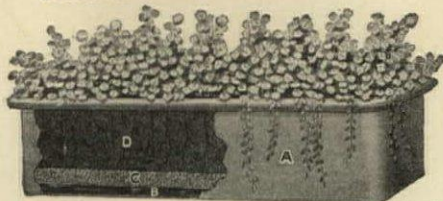
There is the one way that you can have beautiful flowers and plants all during the year. This new, scientific plant and flower box is self-watering and sub-irrigating. Supplies just the amount of air and water when and where needed. No surface water.

SAVO Self-Watering, Sub-Irrigating
Flower and Plant Box

be used indoors or outdoors. It is absolutely leak-proof and proof. Six sizes—Aluminum, dark green finish. Ask your dealer or write for catalog.

SAVO Flower boxes are in demand. Write for dealer's position.

SAVO MFG. COMPANY
New York Life Bldg., Chicago



HERE is a tub which gives you "solid porcelain" advantages at a cost heretofore thought impossible. In fact, the cost of this Mott light weight solid porcelain bath is scarcely more than first grade enameled iron.

The snowy beauty of solid porcelain glorifies your bathroom—its permanent wearing qualities add permanent value to your entire home investment.

Its brilliant white surface is kept immaculate by a light going-over with damp cloth or sponge.

The fact that its smooth surfaces are fashioned by hand appeals to those who care for the looks of hand workmanship.

For full descriptions of this and other new bathroom and plumbing equipment see our "Bathroom Book," which also shows 22 model bathrooms with floor plans. It is literally a handbook of bathroom planning. Sent for 4c postage.

Everything we sell, we make



*"The Destiny of
the World is at
stake. Let there
be Unity of
Purpose."*

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IRON WORKS**
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Trading Post
Ye Olde Bay Road
Ipswich in Massachusetts

**Antiques
AND
Hooked Rugs
FOR THE
Country House**



The War Garden Department

(Continued from page 72)

is the Reading Giant, which is very successfully rust resistant. This is of great importance, as the rust is by far the most serious asparagus disease.

Even if you have to buy two or three times as many as you will actually need, it pays to allow a generous surplus. The roots should be spread out evenly in as natural a position as possible, and the soil filled in firmly over them to hold them in the proper position. Shortly after the little shoots start, which will be almost immediately, a light dressing of nitrate of soda will help enable them to make a strong growth while the ground is still wet and cold and lacking in the available ammonia which is needed for strong growth.

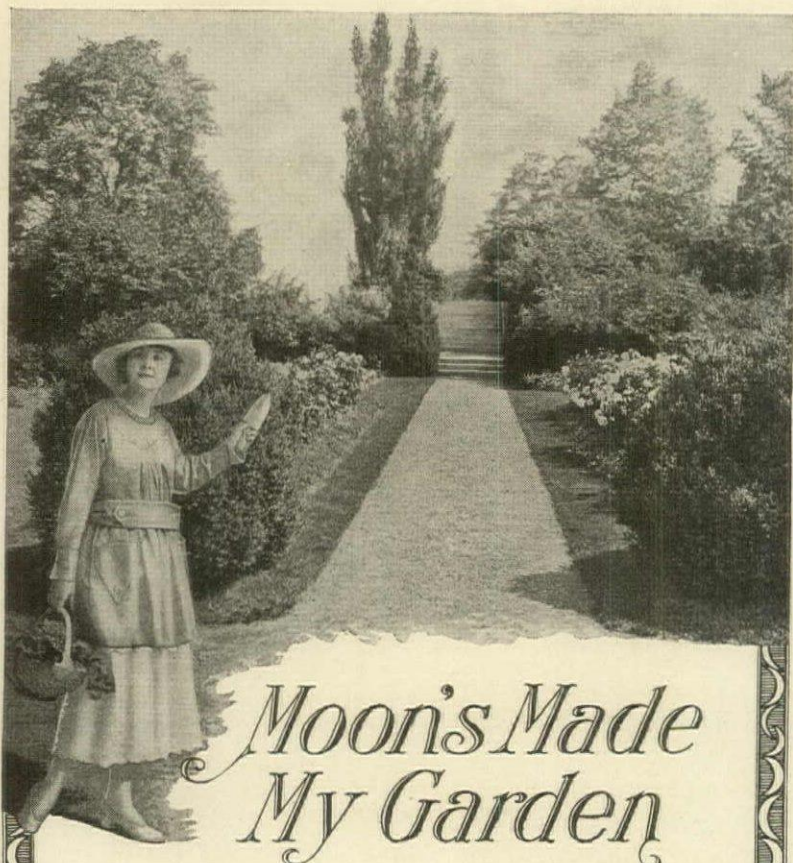
Prepare the Ground Early

It will be many weeks yet before the last of the tender garden vegetables and flowers can be put in; nevertheless, the sooner you can get your garden soil prepared the better. One big advantage is that after this part of the work is done you can plant at any time you wish and need not be delayed because of the difficulty of getting labor. More than that, early preparation of the soil means that by establishing a dust mulch you can save for use in summer all the surplus moisture which the soil is capable of absorbing. Furthermore, this early preparation of the soil prevents the weed seedlings near the surface from starting at once. If the ground is raked over again in ten days or two weeks, just as these little weeds are coming through, they can be destroyed very rapidly.

The last step in the development of plants which should begin in late March

or early April is the process of putting them off. This is to get them out of the rigors of early spring weather. Plants and lettuce will withstand degrees of frost if they have gradually accustomed to it. Direct from the greenhouse or single night of freezing temperature is too much for them. On board trays of almost any kind, support glass or even sash, the last stages of the hardening process. All that is needed is where the plants can be protected from hard frost or severe storms if necessary. If inadvertently get nipped some night by a late frost, keep them covered with bags or something similar to protect them from the sun early next morning and give them a thorough watering. Ice cold water which will draw from the leaves gradually. The sun will do no harm.

Most of the work for the present is in getting the vegetables and plants for spring into shape. Plants of carnations, chrysanthemums, etc., for next winter's bloom go outdoors for the summer's growth into the benches when the spring is out of the way. The houses should be overcrowded at this time and special care must be taken against insect pests or diseases. Fumigate or spray to keep the houses clean. In the plants should be watched closely. If you can't fumigate conveniently, spray with Black Leaf 40 or some other good nicotine spray ten days or so.



Moon's Made My Garden

"NOTHING can compare with my garden! It is my delight—and the envy of my neighbors.

Yet how easily they, too, could have a lawn and garden like mine, and how many happy hours they could spend as I do with my flowers.

Not all flowering plants in my garden—they must wither in time. Some sturdy evergreens that always turn their trim cheerfulness skyward.

MOON'S NURSERIES HELPED ME

You will find at Moon's varieties of almost every plant you could desire. For 45 years they have been raising trees and shrubbery which, for variety in assortment, shapeliness of form and vigor of growth are unexcelled anywhere. They have a tree or plant for every place and purpose.

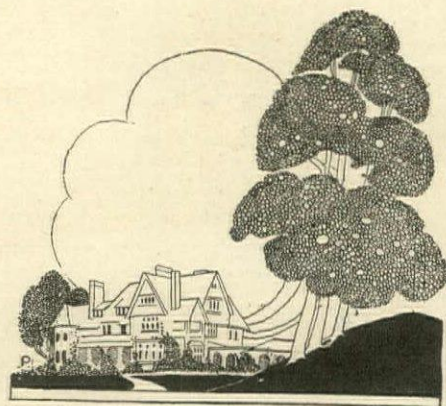
By all means send for Catalogue B-4. It will help solve your lawn and garden problems. This is Spring planting time." Address

THE WM. H. MOON COMPANY
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PHILADELPHIA OFFICE
21 South Twelfth Street

THE MOON NURSERY CORP.
White Plains, N. Y.



Starting Old Tubers of Begonias

By W. R. GILBERT

THE time is approaching when it will be necessary to make preparations for getting the old tubers of bedding and greenhouse begonias to start into growth.

There are one or two different methods of doing this, the more general one being to place the tubers thinly in a seed-box, cover them with a layer of fine leaf mold, and stand them on a shelf near the glass in a warm greenhouse. If the leaf mold is kept in a fairly moist condition, shoots are quickly thrown up and young roots begin to form. When this stage is reached it is quite time to pot up the plants singly so as to grow them on to a suitable size for planting out or decorating the greenhouse.

Another method of starting begonia tubers into growth which I have seen

practised in the North of Scotland is to put the tubers in a shallow box, which the heat is almost excluded, and cover them with leaf mold. Long strong shoots begin to make their appearance, and plants equal in size to those started in a warm greenhouse are quite easily obtained in this manner.

Tuberous-rooted begonia tubers brought on in frames as described are always best thoroughly protected from frosts, and for this reason they should be covered with thick material at night and also during the day if the frost is severe. Where no warm greenhouse nor a frame is available, it is quite possible to start tuberous-rooted begonias into growth by placing them in a warm living

Garden Necessities That Repay You

BUSHES, plants, vines, must have some kind of support and protection in order that they may grow most luxuriously. The best for the purpose, the one that combines beauty in itself as well as proper construction for durability, is always the cheapest in the end.

Trellises and bed guards repay many times over in plants, blossoms and foliage. The Excelsior Rust Proof Trellis on the end of the porch shown here not only supports the vines, but is ornamental as well. The bed guards are of the same make—same construction and materials. These



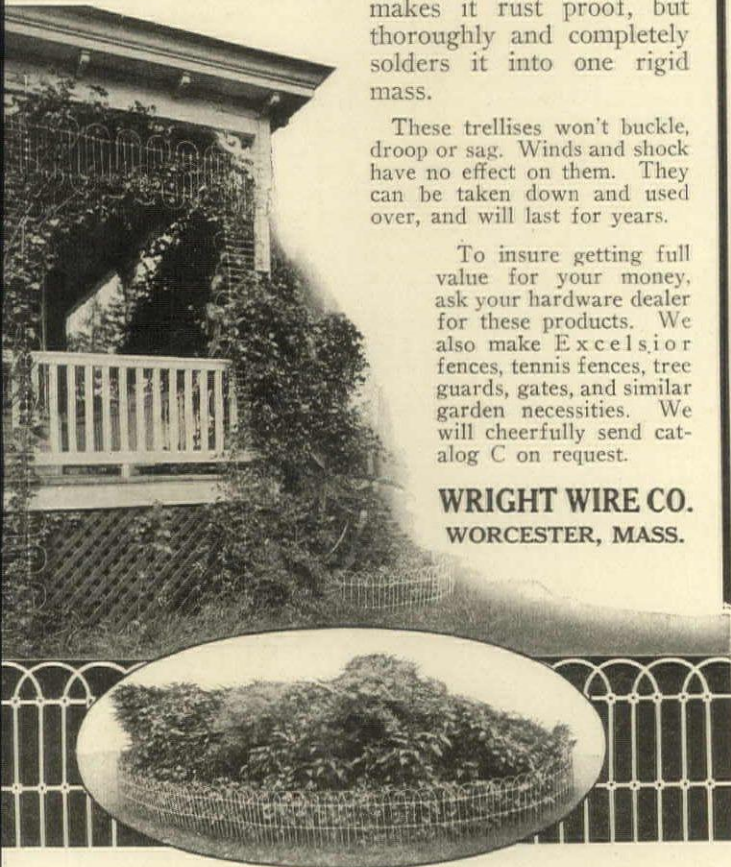
Trellises and Bed Guards

are made of heavy, tough, springy steel wires, which are held at every intersection in the viselike grip of the Excelsior Steel Clamp, a patented feature. AFTER making, the whole fabric is galvanized by the Excelsior Process, that not only makes it rust proof, but thoroughly and completely solders it into one rigid mass.

These trellises won't buckle, droop or sag. Winds and shock have no effect on them. They can be taken down and used over, and will last for years.

To insure getting full value for your money, ask your hardware dealer for these products. We also make Excelsior fences, tennis fences, tree guards, gates, and similar garden necessities. We will cheerfully send catalog C on request.

WRIGHT WIRE CO.
WORCESTER, MASS.



lined with
Cabot's
Creosote
Stains



Wilson Eyre,
Architect,
New York.

Stained Shingles

The Warmest, Most Artistic and Most Economical of all House Finishes
Stained shingles are two or three times warmer than the gummed-paper substitutes, and they are longer lasting, last longer and are incomparably more artistic and attractive. When stained with the Cabot's moss-greens, bungalow-browns, tile-reds and silver-grays of

Cabot's Creosote Stains

have a richness and beauty of tone that no other finish can equal, and the creosote thoroughly preserves the wood. Use them also on siding, boards, sheds and fences. Anyone can apply them with best results at least expense.

You can get Cabot's Stains all over the country. Send for stained wood samples and name of nearest agent.

MUEL CABOT, Inc., Manfg. Chemists 11 Oliver St., Boston, Mass.
24 W. Kinzie St., Chicago 523 Market St., San Francisco



House on Fresh Pond Parkway, Cambridge, Mass., Charles R. Groco, Architect, Boston, Mass.

ONE great service that the war is already rendering the American people is that it is giving us a keener sense of values. We are learning that it isn't the cost of a commodity that counts half so much as its value—its service per dollar.

Lack of knowledge of the values of various woods—lack of knowledge in the proper use of woods—leads to a tremendous waste in home-building; and to many disappointments.

Wood always has been, and still is, the most economical building-material in America. And a well-built wood house, in which woods have been selected with regard for their proper uses, makes as comfortable, durable, and weather-proof a home as can be built of any material.

We do not recommend that you use WHITE PINE for every part of your house—other cheaper woods may answer some purposes as well. But for outside uses—where the wood is exposed to the weather—no other wood is so durable, or holds its place so well without warping, cracking, splitting or decaying, as WHITE PINE.

"White Pine in Home-Building" is beautifully illustrated and full of valuable information and suggestions on home-building. Send today for this booklet—free to all prospective home-builders.

"The Helen Speer Book of Children's White Pine Toys and Furniture"—a fascinating children's plan book, from which a child may build its own toys and toy furniture. Prepared by Helen Speer, the toy expert. If there are children in your home, sent free on request.

If you are interested in Garages, ask also for our Garage Booklet.

Address WHITE PINE BUREAU,

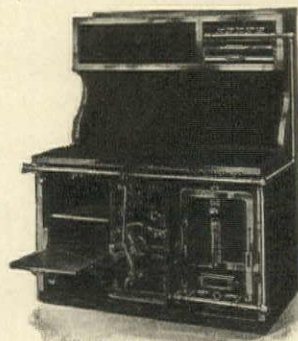
1319 MERCHANTS BANK BUILDING, ST. PAUL, MINN.

Representing
The Northern Pine Manufacturers'
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and Michigan, and The Associated
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DEANE'S FRENCH RANGES

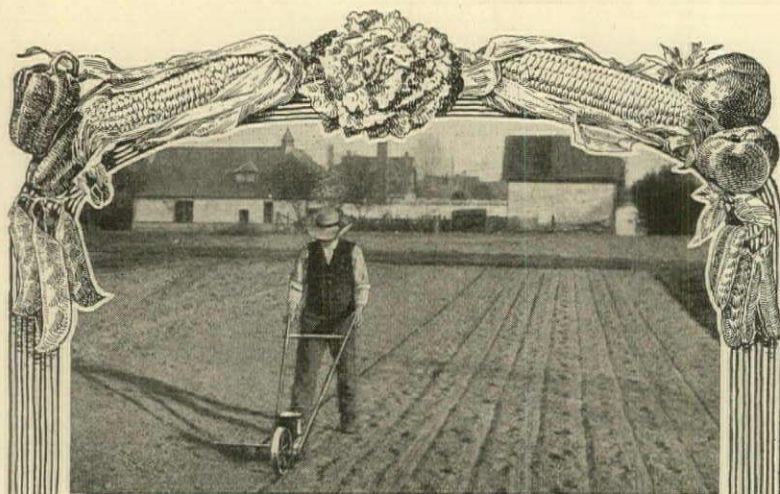
cost more than ordinary kitchen ranges because they are worth more. They cost less to maintain because they are constructed to insure uniform heating with minimum coal consumption. The saving in coal, alone, will pay for them. In addition they give highly satisfactory services under all reasonable conditions. They are made in various sizes to conform to all requirements.

We also manufacture a complete line of kitchen accessories. Send for catalogue.



No. 209—Patent French Range, in combination with Gas Range and Broiler.

Bramhall, Deane Company 261-265 West 36th St. NEW YORK CITY



Plant more! Get bigger crops with Planet Jrs

Record crops *must* be raised this year! Do your "bit" in a big way—with Planet Jr tools.

They save time, lighten labor, and increase both quantity and quality of production. They make every minute, every ounce of energy, every foot of soil yield its utmost result.

Planet Jrs are scientific garden tools, invented and made by a practical farmer and manufacturer. They are strong yet so light they can be used by a woman or boy. Last a lifetime. They meet the fullest demands of the hour!

Planet Jr Garden Implements

No. 4 Planet Jr Combined Hill and Drill Seeder, Wheel-Hoe, Cultivator and Plow sows all garden seeds (in drills or hills), plows, opens furrows and covers them, hoes and cultivates all through the season. A hand machine that does the work so easily, quickly and thoroughly that it pays for itself in a single season.

No. 12 Planet Jr Double and Single Wheel-Hoe is the greatest combination hand-cultivating tool in the world. The plows open furrows, cover them and kill growing crops. The hoes are wonderful weed-killers. The cultivator teeth work deep or shallow. Crops are straddled till 20 inches high; then the tool works between rows with one or two wheels. Cut down the cost of raising your crops by using these tools. We make 24 styles—various prices.

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S L ALLEN & CO Box 1110K Philadelphia



The Control of Plant Insects and Disease

(Continued from page 57)

BORERS THAT DRILL into the TRUNKS of TREES

Destroyed by Force

BORERS are more dangerous in a young orchard than anywhere else. Trees of some size are attacked less frequently than smaller ones. It is therefore evident that young orchards should be watched carefully, and even preventive measures are worth considering with peaches.

Borers are easily detected by the trained eye. They will invariably attack weak, puny trees. In fruit trees the

point of entry will be near the line and they will work down, borers attacking shade trees work up. In any case the borer always be killed either by cutting with a knife where possible, or inserting a piece of flexible wire into the bottom of the hole he has made. A scar made should be painted with heavy waterproof paint to prevent entrance of moisture and consequent

Name	Identification	Effect on Plants	Causes
PEACH BORER...	Tiny pinholes in bark near ground line; opening with knife reveals the furrow.	If neglected they will destroy trees.	They come regardless of weather conditions.
FLAT AND ROUND HEAD APPLE BORERS	Much larger than peach borer. Starts at ground line and works downward.	Causes patches of dead bark that will soon girdle the tree and kill it.	Invasion of trees by natural enemies; places has these borers scatter.
HICKORY TWIG BORER	A borer that enters the twigs, causing lumps on the bark which soon break off.	The twigs continue to fall until the entire tree dies in three or four years.	A borer new to hickory and entirely causes disturbance of natural feed ground.
CANE FRUIT BORER	Small borers that work in the stems of soft center cane fruits, causing noticeable lumps.	Infested canes soon turn yellow and die.	Abundant in places where grass weeds grow unmolested.
ROOT BORER....	Unhealthy plants will be loose at ground line, and some roots appear dead.	Destroys the roots by boring down the center, destroying the tissues as it goes.	Poor soil, as plants are likely attacked.
SQUASH VINE BORER	A white maggot about $\frac{3}{4}$ " long that enters the stems of soft centered plants.	The stem attacked soon becomes soft and flabby and dies.	Leaving litter of grass in the for the pupa to hibernate in.
OTHER BORERS.	Holes in the bark of trees with fine sawdust at the opening. Usually works up toward the branches.	Robust trees will die in a few years if not freed of infestation.	The presence of borers is part of the adjustment of the by man destruction of their natural haunts.

Name	Plants Attacked	Preventatives	Cure, If Any
PEACH BORER...	This particular type confines itself to peach trees.	Painting trees at bases and 4" below ground line with coal tar. Covering with tar paper.	The borer should be dug out with sharp knife and killed with a wire.
FLAT AND ROUND HEAD APPLE BORERS	Small apple trees of not more than 5" diameter; occasionally larger ones.	Mounding up coal ashes or sand around the butt for a few years.	Must be cut with a knife and a wire can be used to kill.
HICKORY TWIG BORER	All sizes of hickory trees.	Nothing known to prevent the spread except cutting down infested trees.	The only hope is to cut back infested twigs.
CANE FRUIT BORER	Blackberries, currants, gooseberries and other pithy centered plants.	Keep all grass and litter removed from around plants, and cultivate frequently.	Cut infested below point of entry and burn.
ROOT BORER....	Grapes, blackberries, gooseberries, and all fleshy rooted fruit plants.	Good, rich soil and deep cultivation. Use plenty of lime.	Dig up and destroy badly infested plants. If severely infested, and insect, and destroying borer.
SQUASH VINE BORER	All soft centered plants such as squash, pumpkins, tomatoes, dahlias, etc.	Keep garden and surroundings free of litter in fall; cultivate all open area in fall; burn grass borders.	If the plant is seriously infested, it can be cut out. Cut up from opening until find him.
OTHER BORERS.	There are few trees not subject to attack.	Keep a close watch to destroy them just as they enter the tree.	Use a knife and a piece of flexible steel wire. Borer must be removed.

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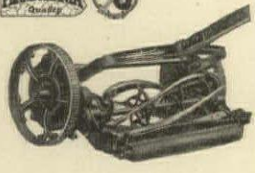
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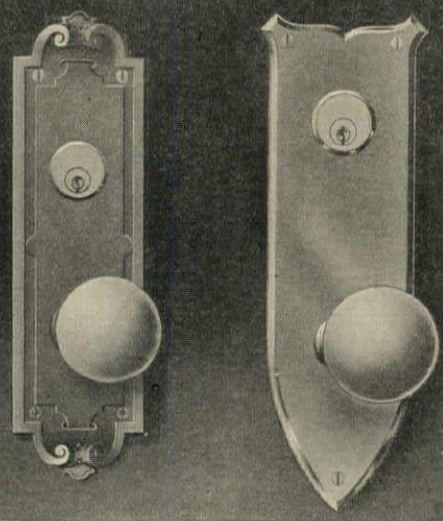
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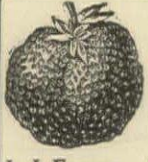
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My new and rare hardy Nymphaeas will be a valuable adjunct to your garden. Attraction with its huge flowers of garnet-red, white and mahogany, *Escarboucle*, a free-blooming sort with striking vermilion flowers, *Paul Hariot*, large flowers of clear yellow and red, and *Vesuve* dark aramant-rose, are some of the best, although there are a multitude of others.

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**Why you should buy trees and shrubs
this year and why you should
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Before the war Europe supplied a large portion of the nursery stock used in America. That source of supply is now cut off. American growers have curtailed production during the past two years. Consequently there is bound to be a scarcity of planting material and prices will be correspondingly high.

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Buy little trees **now**,—plant them out for borders and edging for your vegetable garden, also in rows like vegetables and flowers. Employ the Little Tree Garden idea and set the trees out without additional labor; they will require practically no care; they will add beauty and charm to your vegetable plot, and they will be increasing in size and value all the time.

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**With a Little Tree Garden on your land
it is always planting season with you**

How many times while walking about your estate have you thought "A little blue spruce would 'brighten up' this corner" or "A few shade trees right here would be just the place to swing a hammock this hot day," or "I wish that objectionable view on my neighbor's property was screened from sight," or "A mass planting of Japanese Barberry with its bright red berries would be cheerful in the fall and early winter," or "A privet hedge is just what I need on the front of my property," etc.? With a Little Tree Garden you can carry out these small plantings with your own stock when the spirit moves.

Sample Bargain Combination for Little Tree Garden 52 PLANTS FOR \$18.00

This combination is comprised of eleven very desirable species for American planting—all American-born and American-grown. Below are listed the varieties, sizes and quantities of each that make up the combination.

5 Silver (Concolor) Fir.....	1½ to 2	feet tall
2 Juniper: Red Cedar.....	2 to 3	feet tall
5 White Spruce.....	1 to 1½	feet tall
5 Blue (Colorado) Spruce.....	1 to 1½	feet tall
5 Red (Norway) Pine.....	1 to 1½	feet tall
5 Douglas Spruce (Fir).....	1 to 1½	feet tall
5 Arborvitae (White Cedar).....	1 to 1½	feet tall
5 Sugar (Rock) Maple.....	4 to 6	feet tall
5 Red Oak.....	2 to 3	feet tall
5 Japanese Barberry.....	1 to 1½	feet tall
5 Regel's Privet.....	2 to 3	feet tall

52 Plants for only \$18.00

This high quality stock has been twice transplanted and root-pruned. These prices include packing and delivery to the transportation company at Framingham, Mass.

2 of these combinations—105 plants—for \$ 34.00
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Give your conditions and object of planting. We will advise the proper planting materials and how to have complete success.

Little Tree Farms (Near Boston)

NURSERIES OF

American Forestry Company

Division K1, 15 Beacon St., Boston, Mass.

Spanish Wall Furniture of the 18th Century

(Continued from page 35)

vigor of proportion, both in mass and in point of such details as moldings and the like, many a piece might appear thick, stodgy or even clumsy. As it is, the effusive and mobile quality of Spanish contour saves what English restraint and reserve would kill. It is this sense of vigorous movement in a vigorous body that gives not a little of the agreeable impression produced by Spanish "Queen Anne" pieces and often adds appreciably to their adaptability in a variety of environments.

The red lacquer bureau bookcase, of approximately the same date as the blue lacquer bureau bookcase or cabinet, is another admirable example of the Spanish taste for gorgeous color and bold, rotund moldings. In addition to the moldings surrounding the doors, the treatment of the top is sufficient evidence of the sway of Baroque influence at the beginning of the 18th Century. The exterior color and the gold decoration in Chinese designs are like what may be seen on English pieces of the same period, but the strong local Spanish touch, apart from the moldings surrounding the edges of the doors and certain peculiarities of construction, consists in the inner embellishment of the upper or cupboard part where the inner faces of the doors and of the sides, back and top are fully decorated with gilding and with rich polychrome painted devices. The national love of complete ornamentation could not have a better exemplification than this bit of colorful decoration that was wholly hidden from view when the doors were closed, as they probably were most of the time. The whole piece eloquently testifies to the skill of Spanish cabinet makers.

Influence of Importations

Importation doubtless brought many a piece of furniture to Spanish 18th Century households, but in this connection two facts are to be kept clearly in mind. In the first place, they were promptly assimilated and became incorporated as integral parts of the general decorative environment and were, therefore, quite as representative of the Spanish mobiliary fashions of the day as though they had actually been fabricated on Spanish soil. Consequently we are justified in regarding them as Spanish. In the second place, they were immediately seized upon by native Spanish

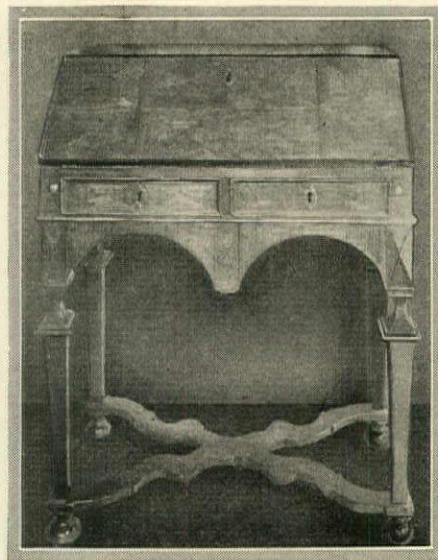


Low walnut veneer chest of drawers. Made about 1705. Courtesy of Traver

craftsmen and utilized as models so it is practically immaterial whether individual pieces were Spanish by or by adoption—in any event, they came a current Spanish type. The front cabinet or secretary on a with spiral turned legs is a case in point. Certain peculiarities of structural craftsmanship seem to indicate an English origin; at the same time, a few to seem to point to the hand of an Italian artisan. At any rate, we know it was in Spain from a very early date, possibly the date of its manufacture thus typifies a current furniture. Incidentally, its front presents a really fine example of "oyster shell" veneer along with inlay in a light-colored wood while its whole design evidences a relationship with Baroque architectural principles.

Another exotic or semi-exotic of virtually the same date, is the painted press or cupboard on a stand, by the bye, being a reproduction. It came from the north of Spain but there are points in its make-up savor of a Dutch provenance, although its great size argues against such notion at a time when transportation facilities were not of the best. It is probably the work of Dutch artifice domiciled in Spain. Whatever may be the cupboard's individual past history we may consider it in the category of Spanish wall furniture during the 18th century ascendancy in contour design. The ground color is a dark green and the flowers, birds and fruit in panels are in full colors. The scalloped edges of the oval panels and the doors indicate the Spanish penchant for that sort of thing. It is an exceedingly impressive piece capable of contributing materially to the orative value of any environment.

The little slant top secretary with straight tapered legs is beautifully veneered with rosewood or coco-bolo, and the lower of drawers, veneered with nut and banded with mahogany inlay, are unquestionably native Spanish workmanship and represent a less conspicuous but not less elegant of mobiliary taste during the same period of Baroque ascendancy. Both pieces were within thirty years of the other. Very nearly contemporary with them, and strong indicative of Baroque inspiration is the walnut *papelera*—black spiral-turned column black moldings surrounding the panels of mottled red black shell inlay, a piece of



Small, slant-top secretary, of rosewood or coco-bolo veneer. C. 1680. Traver

(Continued on page 80)

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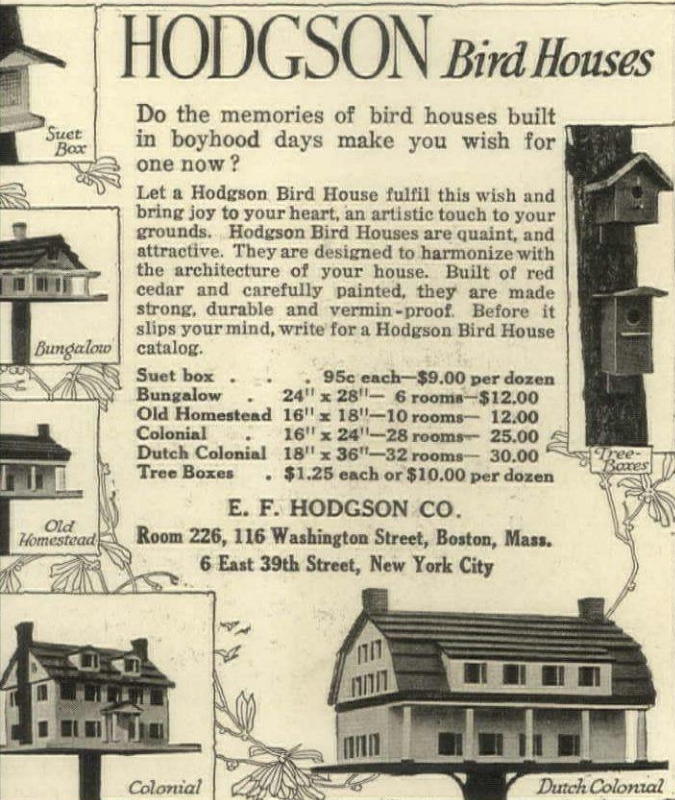
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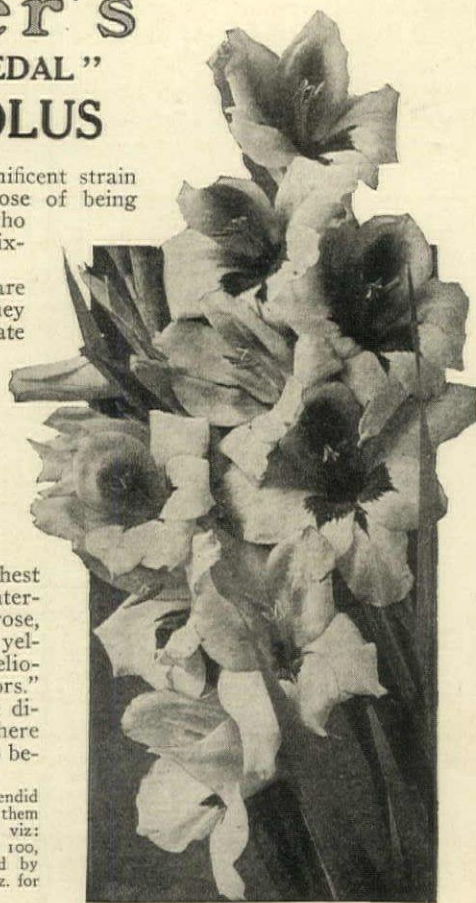
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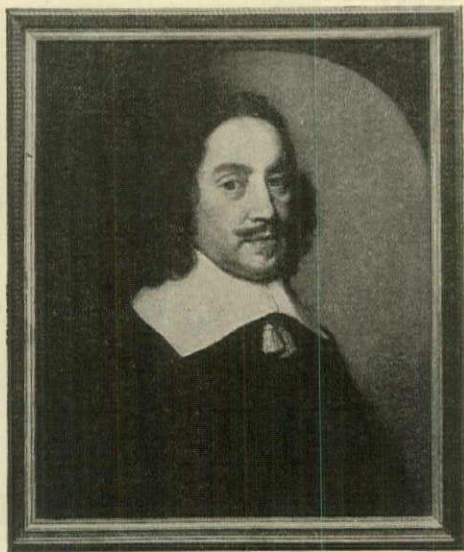


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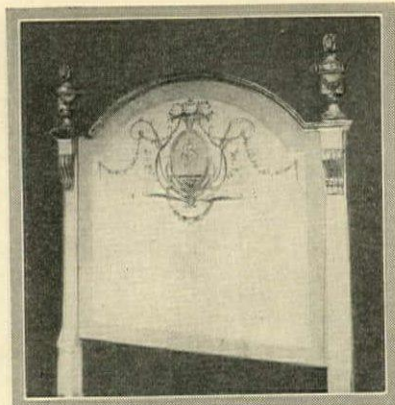
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Painted and decorated gilt bedstead in the Empire mode. C. 1800. Traver



Spanish Wall Furniture of the 18th Century

(Continued from page 78)

ing Portuguese influence and possibly of Portuguese workmanship. The *papelera* was a favorite piece of Iberian small furniture and the contemplation of one of them always prompts one to ask why more use is not made of the idea today.

In the Rococo Mode

The next stylistic influence to dominate furniture design was the Rococo which, to a certain extent, may be regarded as a diluted, weakened and flip-pant evolution from the Baroque without any residue of its dignity, albeit that dignity was sometimes heavy and dull. Rococo was very much like the little girl with the curl. When it was good, it was very, very good. The French designers and artisans knew how to handle it and when they did a good Rococo job it was instinct with grace and delicacy. But very few of the Spanish craftsmen knew how to treat Rococo and when they essayed anything in this fashion it was apt to be bad and, again like the little girl, when it was bad it was horrid. Spanish Rococo, for the most part, was vulgar and splurgy and often ran to excesses of tawdry, repulsive bedizenment. Gilt, glitter and flashy color, without much consideration for design, seem to have been its dominant characteristic. There were, however, instances when gleams of intelligence and taste pierced the dark cloud of banality and produced a few objects worthy of consideration.

An example of such sanity is the trunk-line chest with arched top, gilded mounts and a cover of green velvet strained over the wood. The corners, edges and top are embellished with a studding of brass-headed nails and the chest is mounted on a low gilt wooden stand with boldly carved scroll feet whose shape is

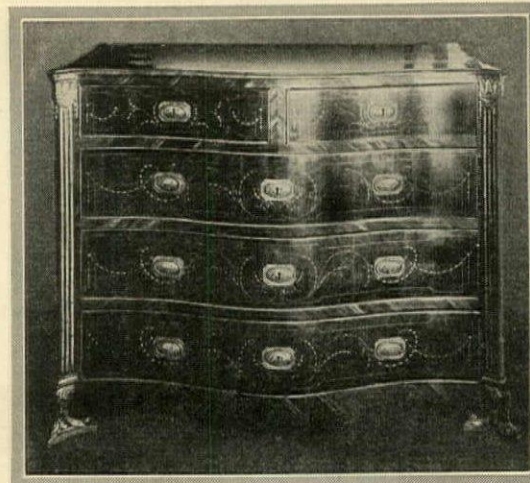
peculiarly characteristic of the 18th Century. Another example of Rococo is the carved and gilt firescreen made by skilled craftsmen and for an elegantly appointed room.

During the latter third of the 18th Century in Spain, as elsewhere in Europe, the return to pure influences of design produced a style deserving of the highest consideration. One notable example of the workmanship of this era is mahogany and rosewood veneer of drawers with a most refined inlay in light wood. The workmanship alike displays elegance and the piece may be favorably compared with anything that has been produced in England at the time. This particular piece is a product of the Island of Majorca where a great deal of furniture of peculiar excellence was fabricated. Another specimen of the same period is the small mirror with a gilt Bilboa mirror, strongly reminiscent of Adam inspiration in more recent times. Other contemporary pieces decided in character and evidence the Spanish workman's genius for elegant refinement as well as for display.

From the foregoing discussion it can be seen that 18th Century Spanish furniture was subject to much the same variations experienced in other parts of the world and likewise that the Spanish makers had full control of all the operative devices and processes elsewhere and that they



Green velvet covered chest. Gilt stand. C. 1745. Courtesy of Ginsburg & Levy



Mahogany and rosewood veneered chest of drawers from Island of Majorca. C. 1780. Traver

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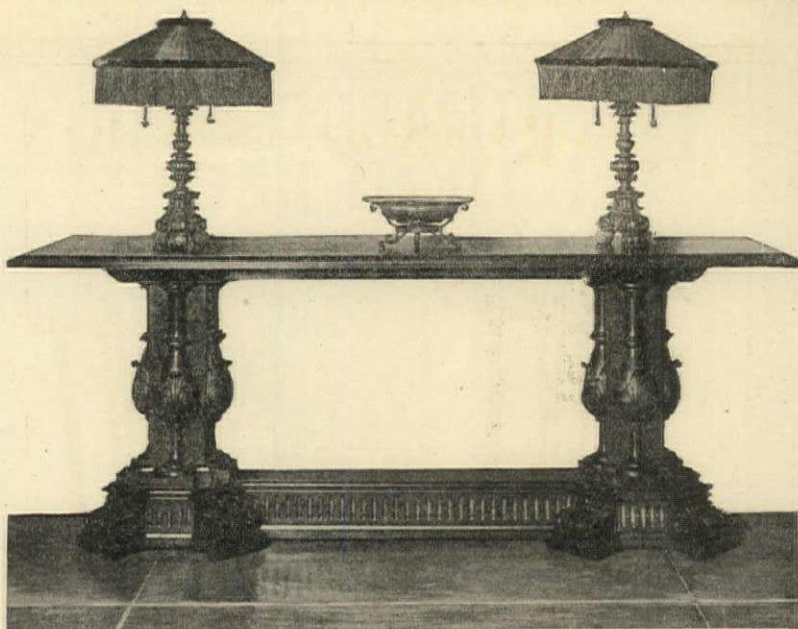
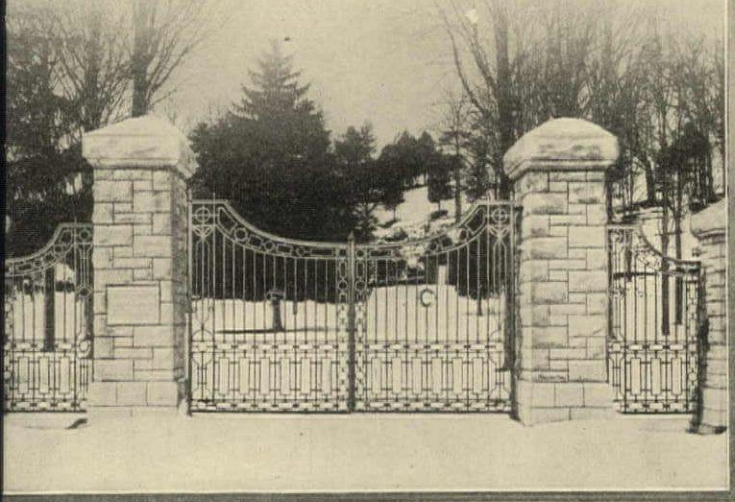
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How To Buy Pictures

(Continued from page 32)

and mass and accents of detail, such as is needed for costume-creations, that you will bring to play in selecting your over-mantel picture. The room itself presents a composition, involving lines, vertical, horizontal and perhaps curved; wall masses also, which may be broken up into panels; a general tendency to simplicity or elaboration of design, to severity or luxuriousness, to largeness or smallness of effect. You must have clarified your mind as to the character and quality of composition that your room presents before you can intelligently consider the composition of the picture that is to enhance its effects by some kind of contrast.

Again I could patter of little safety devices, such as the desirability of offsetting the room's excessive horizontality of effect by a picture whose composition involves a predominance of vertical lines.

Too Much Decoration

By this time you will be on the road to that other motive for buying a picture—namely, interest in the picture for its own sake. This, of course, is the higher and really conclusive reason for buying a picture; and there is much justification for the artist's complaint that the modern interior decorator, if allowed free play, is apt to leave very little space for pictures, while their selection is hampered by the fear of disturbing the symmetry of the room. Such regulated symmetry is more suitable to the impersonal character of a hotel parlor, a concert hall or other place of public assemblage. It is opposed to the feeling of a home in which, if anywhere, the personal touch should be prized. You may have bought and paid for such a room, but cannot fully be said to own it. If it cramps the exercise of your own judgment and taste, it rather owns you.

And how does this interest in pictures for their own sake originate? In many ways, no doubt; but frequently, I believe from one of two reasons. Either you have observed what pleasure some one else derives from pictures and wish to see if your own interest in life can be similarly enhanced; or suddenly a picture strikes a chord in your memory or experience and you are astonished and delighted to find that it makes a definite, personal appeal to you.

To begin with the former case. The example of somebody else has prompted you to buy a picture; but as yet a picture means nothing more to you than the representation of certain objects or some scene. Out of the immense variety of pictures, old and new, how shall you begin to make a selection? Perhaps you feel the need of an adviser. If so, you will have no difficulty in finding some one who will tell you what you ought to buy and proceed to spend your money for you.

But the best, the only real adviser, will be the one who tries to help you to discover some preference of your own, and to choose the picture for yourself. If possible, he or she will accompany you to some museum or to the dealers' galleries and talk not so much to you as with you about the various styles and motives of pictures. The aim will be to stimulate your own mental activity, your curiosity, observation and interest; to help you to discover why one picture may seem to mean more to you than others do. The reason will be due to something in the picture and to something in yourself. When you have discovered the latter, you will be in a position to judge how far the appeal of the picture is worth while to you and whether it is likely to be durable and accumulative.

At this point you may feel disposed to ask your adviser whether the picture is a good one of its kind; or of two

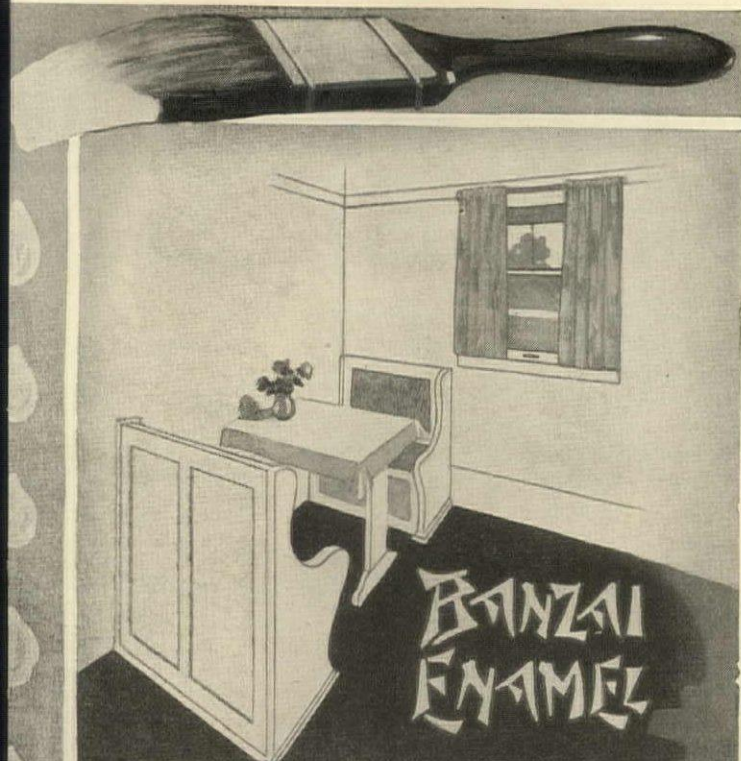
pictures, between which your balances, which is the better. To have recourse to his or her knowledge of technical qualities and you insist that the advice involves some explanation of technicalities, intelligently yourself. Then, if you buy the picture it will be one that means something to you not only because of its subject also because of the way it is painted.

But, perhaps, the most genuine motive in buying pictures is when you suddenly become aware that a picture has become a friend of you so completely, that you want to have the friendship with your home. There was the case of a well-known American manufacturer every day on the way to his office past a dealer's gallery. Pictures were exhibited in the window, but he had paid no attention to them. Then one day appeared a picture of hunting dogs. Hunting was his hobby. Hm! Pretty good dogs to have over! And that scrubby grass and wood beyond—many a time he had tramped such country! And that morning mist—he could feel the texture of the air and imagine a tingle in his blood. Strange that a picture could give such sensations! He had another picture at it on returning from business, another look next day, and the third day he looked, the more he could see in the picture and feel in it. He ended by buying it. Without advice, trusting to his own instinct he made his first purchase as a collector. Today he looks at the picture from a technical standpoint and finds it a poor one. An expert would have advised against buying it. But my friend does not regret his purchase. Indeed, I would say that he is no mistake. For him, at that stage his appreciation, the picture was worth one to buy, because it meant much to him. It would have been a waste of money if he had been spending one else's money or were buying pictures for a museum. The picture would have been in the position of a trustee, bound to do the best for his client and not justified in simply following his own impulse. But he was buying for himself; and his mind would have been if, like a child, arrested growth, he had stopped at the stage and gone on buying indifferently pictures. But, once started, he set himself to a real study of pictures. Knowledge and feeling alike were developed and today he is a connoisseur as well as a lover of pictures.

Long since he has discovered that the chief interest of a picture does not lie in its subject, but in its capacity for expression. It expresses the artist's view of life—as he actually sees it or as he chooses to imagine it—and communicates the emotion to ourselves. If an emotion to which our own experience of life responds vividly, the picture means much to us. When such a picture also exhibits what you have learned to recognize as technical merit, you wisely wish to possess it.

As to Price

The question of price I have touched upon so far. It is a wide subject and here I have space only to suggest that there are two standards of price—the market standard, affected by fashions of taste and by competition and the personal standard determined by your own feeling of the picture's value to yourself. In buying a picture you are making an investment. The motive of the investment may be of the market kind that looks for a rise in money value, or it may be of the personal kind that seeks to return cheer or solely in the immediate and enduring pleasure of possessing what will enhance the beauty and interest of your life. The choice between the two is with yourself.



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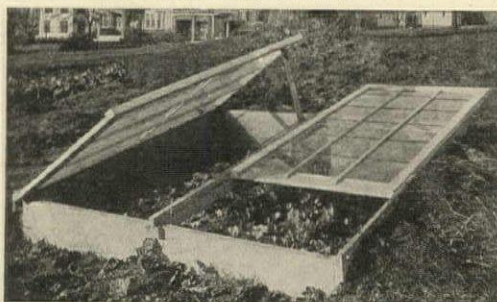
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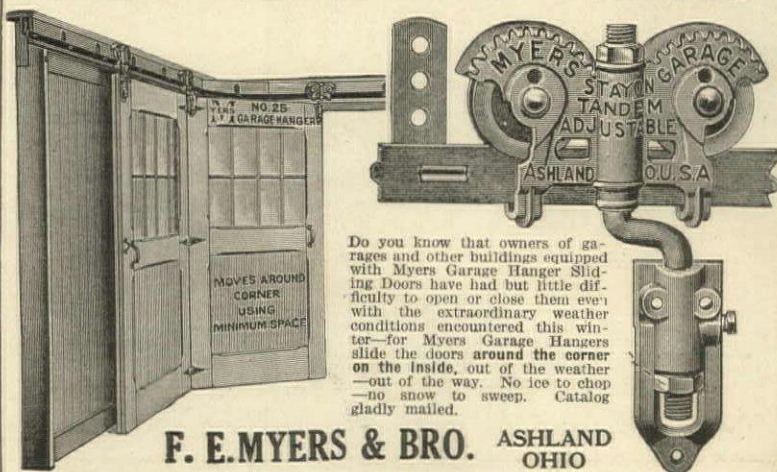


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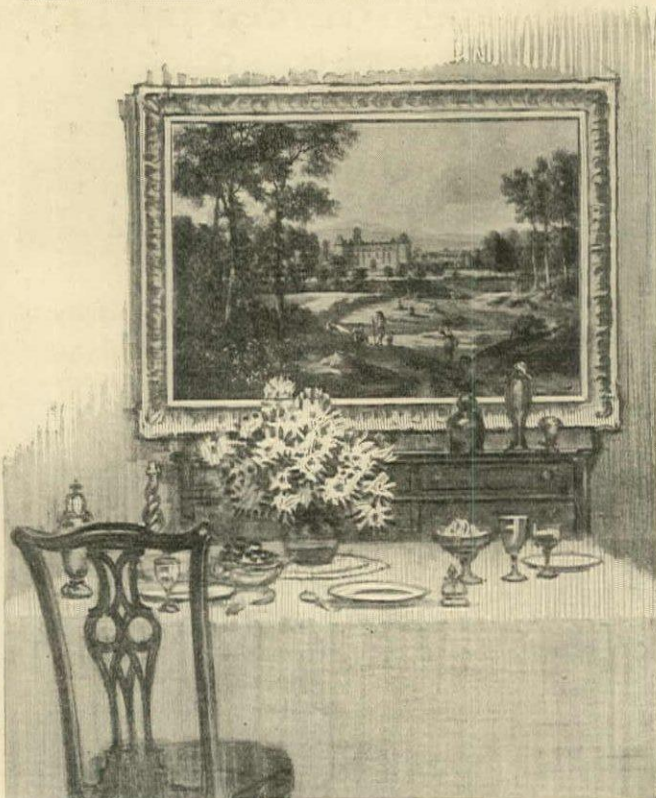
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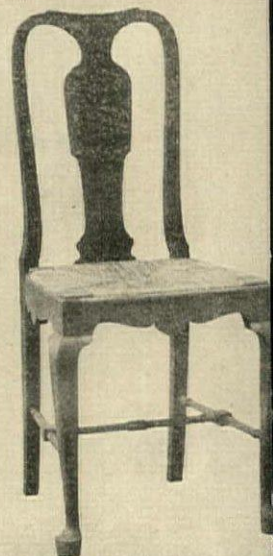
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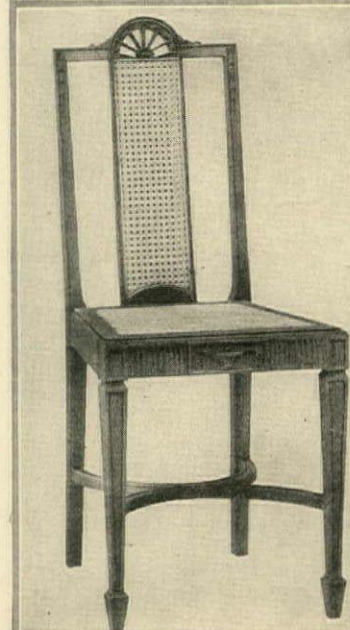
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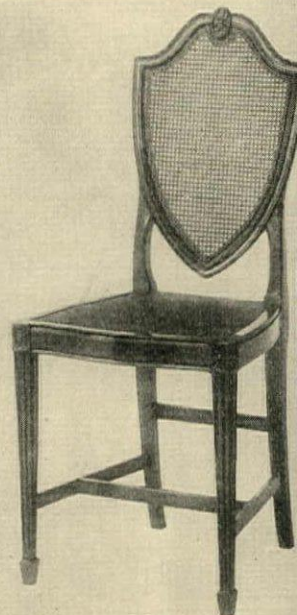
A graceful Hepplewhite desk chair with cushion seat in any color fabric. \$30



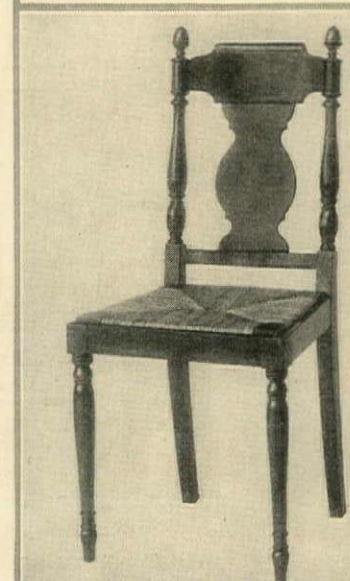
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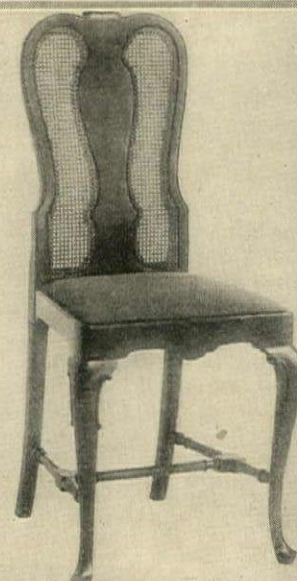
Adam lines mark another desk chair, this time in mahogany and cane. It costs \$27.50



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Paved Floors and Galleries

(Continued from page 41)

principle is commonly enunciated with some emphasis that a floor should be a heavier or deeper tone than the walls in order to create an impression of preponderant weight and thereby fulfill the visual requirement of balance. This dictum does not necessarily hold in the case of a paved floor, for the paved floor is so convincingly heavier than the walls that a different treatment is perfectly permissible with the floor lighter in color than the walls. In the next place, a paved floor allows far greater latitude than does a carpeted floor in the choice of covering and hanging fabrics to be used along with it. This liberty of choice applies in the particulars of color, texture and the quantity of material that it becomes possible to use. A room containing numerous cover and hanging fabrics of strong color and deep texture, such as old Spanish or Italian velvets or Flemish tapestries, might easily prove insufferably stuffy when there is a carpet on the floor; with a paved floor the effect is altogether different. The radical difference in textures between the floor and the fabrics makes possible, and even invites, a depth and richness in the latter that would, at the least, turn out to be difficult things to manage with full-bodied fabrics under foot as well.

Last of all, a paved floor appreciably contributes to a sense of space in rooms and likewise tends to emphasise the contours and colors of the movable appointments and may be regarded as a very efficacious foil in this respect. Before passing on to the next phase of the subject, it is well to note that paved floors may be laid to suit almost any architectural type and also that they may range in character from the utmost simplicity to the greatest elaboration. Their possibilities run the entire gamut from stately formality to a very domestic and intimate informality, so that one need never fear a failure of interesting or appropriate treatment.

Stone Floors

Of stone floors, the most urbane, perhaps, consist of marble carefully dressed and either of a single color or of several contrasting hues. Such a floor may well answer the requirements of the most sumptuous *salon* and fully accord with the elegant Italian precedent, a source of inspiration for which our reverence is rapidly growing. A thoroughly effective floor of this type appears in one of the illustrations where a vista shows a hallway paved with black and white tiles laid in checker-board fashion. Of the formal sorts of stone floors, mosaics invite the greatest elaboration of decorative

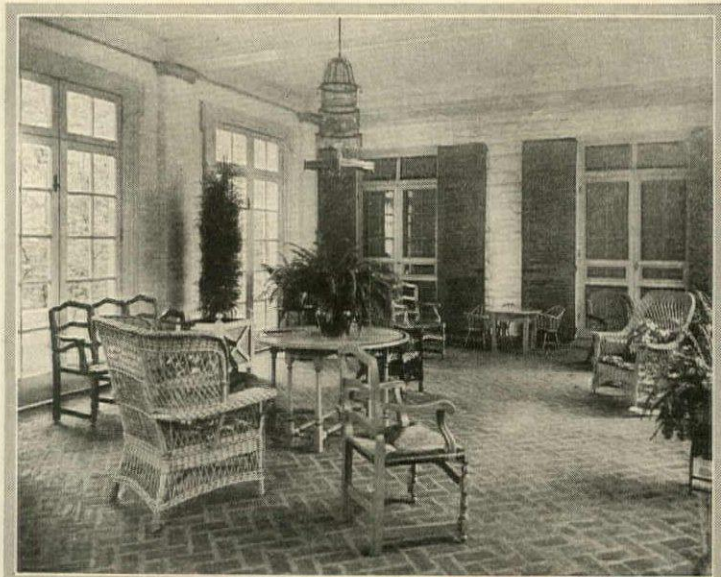
tive treatment, but where the pattern comes a conspicuous feature, the becomes essentially a decoration in and should be used only in places where there will be little or no furniture of fact, any other feature, to distract attention from it or mar the continuity of effect. The opposite extreme of dignity is the floor paved with stones of dom shapes and sizes laid randomly only the upper surface of the stones being dressed to make the floor level. A floor of this description, with the stones not too snugly dressed and fitted, yields an agreeably diversified pattern of color and may also supply a further diversity of moderate color gradation without creating any dissonance with furnishing schemes. In an entrance hall, a gallery or a living room of an informally signed country house a floor of this character may prove a not inconsiderable element of virile charm.

Tile Flooring

To an even greater degree than stone floors, tile floors are susceptible of interpretations quite varied enough to the most diverse tastes and purposes. A wide play of gradations in color, texture and shape, and a further possibility of regulating effects by the treatment of the joints, render them an amenable elastic flooring medium. Large quarry tiles offer one of the simplest and most agreeable types of floor. Another highly acceptable type of floor, laid with small octagon tiles, appears in one of the illustrations. Decorative medallions of the same colored tiles, set at intervals as shown in the cut, may readily be introduced if inclination prompts. Another variety of floor, laid with small, biscuit-colored quarries, is seen in a room opening into the black and white tiled hall. And so one might go on indefinitely noting sundry styles of tiling. Enough instances, however, have been enumerated, along with the illustrations, to prove the entire adaptability of tiles to whatever demand may be made of them.

The mention of cement flooring, unnaturally provokes a hostile attitude until one feels assured that the surface of such a floor need not necessarily present any harsh and uninviting aspect. A matter of fact, a cement floor may be thoroughly agreeable either from treatment accorded its surface or from the concomitant use of tiles. If a cement floor is properly treated and cared for, it may be made to take on an inviting color and surface not unlike the effect of fine old leather. If one desires, tile inserts may be incorporated

(Continued on page 88)



Ordinary red brick laid in wide bond will make a substantial and decorative floor for the enclosed porch. Charles Wiling, architect

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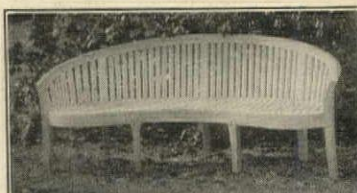
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Paved Floors and Galleries

(Continued from page 86)

and contribute their additional interest and diversity. Such a floor, studded with decorative tile ornaments of a deep reddish brown tone, is shown in one of the illustrations. As in the case of tiles used by themselves, the variety of treatments obtainable by a combination of cement and tile is well nigh inexhaustible. Furthermore, if one prefers to introduce a mass of color on a cement surface that the cement will not take on naturally, as a result of dressing methods, it is always possible to get the desired effect with paint of the proper sort which will prove as durable as when applied on any other material.

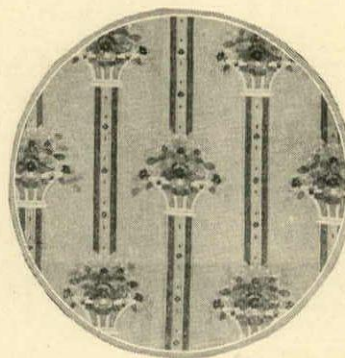
When using paved floors, proper pro-

vision must be made for their structural requirements, such as the installation of steel girders and the preparation of the concrete bed, which, of course, be looked after by the architect.

Clean stone floors by sweeping and mopping them with a damp cloth. In the case of marble tiles, wax is used if one does not object to their being a bit slippery. Washing with soap and water will leave a tile floor dead and dull in appearance. Tiles should be gone over with a woolen rag moistened with milk. The surface will then be slightly glossy and will become increasingly mellow in tone. Floor polishing wax gives more

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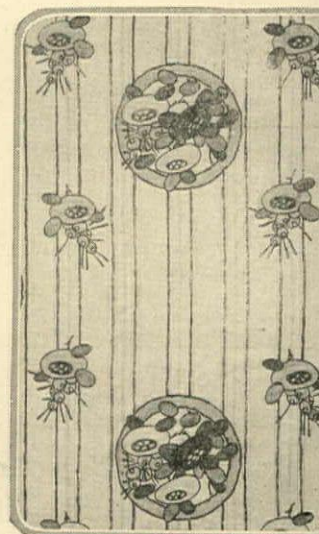
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in the shopping pages of

MARCH

HOUSE & GARDEN

Breakfast for One—in Blue

AFTER a hard yesterday at the Red Cross, who wouldn't love breakfast in bed, when the breakfast set, chosen for you by the House & Garden Shoppers, showed weird blue Chinese birds against a white ground? Or do you think your Hoover menu would taste better on Wedgwood, all set about with tiny oakleaves?

Quaint Peasant Pottery

YOU don't believe in breakfasting alone? Then let the family start the day from new plates, gay with birds and beasts and quaint flowers sunk in warm cream glaze. Oatmeal in peasant bowls—Helen's cornbread on Primavera plates—will make anybody forget it's baconless Saturday. That was what the House & Garden Shoppers were thinking about when they chose this month to specialize on china.

Ask Our Shoppers—They Know

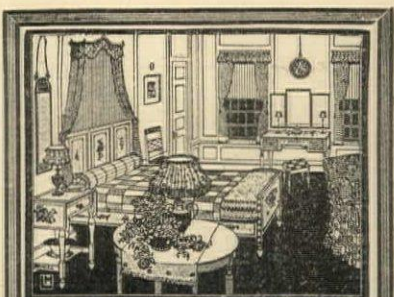
PERHAPS it's glass you need—beautiful undecorated crystal that you can make as amusing as you wish, with a crest, a monogram in gold or silver, or just a line of bright color. Perhaps you're interested in getting the very heavenborn runner for your table—fillet, cutwork, Madeira. Whatever you want, just look over the March Shopping Pages, then write us, telling us on what page the piece you wish appeared. No worry. No charge. No disappointment. Just enclose a cheque—and there you are!

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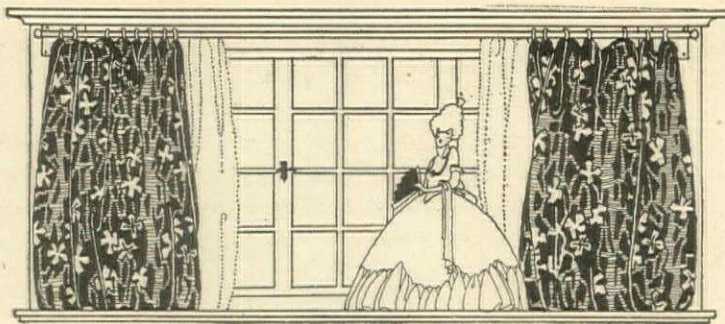
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Are These Your Problems?

EACH week the HOUSE & GARDEN decorators answer scores of questions on color schemes, furniture and furniture arrangement, draperies, lighting fixtures and the hundred and one problems that come up in the decorating and furnishing of the home. A few of the questions and answers are printed below. Perhaps your question is among them. If not, why not avail yourself of this advice? Address, The Information Service, HOUSE & GARDEN, 19 West 44th Street, New York City.

MAY I ask you to give me some ideas for a living and dressing room which I want to have papered and painted? It is a large room 25' x 25' and about 13' in height. It faces the north with a triple window with the centre window about 1½ yards wide and each side window about ½ yard wide. There is a large single window facing the west, so the room is quite light.

There is a wooden mantelpiece painted white, but no fireplace, nor can a fireplace be cut. Should the mantelpiece be removed, as I have that privilege?

There is mostly mahogany furniture in the room—bureau, one of the new chiffoniers which looks rather like a cabinet, table, Martha Washington sewing table, antique mahogany chair, large leather easy chair, sofa upholstered with tapestry in which there is old blue, nest of tables in Sheraton style and Victrola.

Two of the corners, those toward the east, are cut by corner closets, but what I need is some kind of a cabinet for china and glass, as I have quite a supply of it.

There are plain white hemstitched voile curtains at the windows, but I want to put overcurtains of some kind. How should they be arranged for the triple window?

The room opens into a small bedroom. There is a velour curtain—old blue—at the door.

I also want a new rug.

We would suggest an écru colored paper with a self-toned stripe, and the woodwork to be painted a deep ivory. We are enclosing a cut of a suitable cretonne for your other curtains and would suggest that you treat your triple window like the one on the top of page 48 of the December HOUSE & GARDEN. In this case, of course, the windows are not the same proportions as yours, but the photograph would give you the idea we have in mind better than any description. As you see, there is a short valance at the top which binds the whole window treatment together, and of course, these curtains can be made to draw.

In regard to your wooden mantelpiece, we would suggest that since it is impossible to have a fireplace cut, and since you have the privilege of removing the mantelpiece, that you do so. We can imagine nothing more forlorn than a mantelpiece without a fireplace. This will give you extra space for your furniture as well. We would suggest a plain sand colored carpet rug as very practical and good-looking.

In regard to a cabinet for your china

and glass, we would suggest that you plan to have one with wooden rather than glass doors and you might get a simple mahogany one at any of the good furniture shops.

I AM about to curtain an all-year-round country or village home (it faces a lake) with casement cloth, which curtains I want to make myself, and I have several doubts concerning same. Will you kindly inform me, touching on:

A. Is the simple hanging like page 10 (HOUSE & GARDEN, February, 1918) better than the curtain divided in two, horizontally as on page 40 (HOUSE & GARDEN, March, 1917)?

B. Cloth is best suited to small brass rods, is it not? And how much heading?

C. Is casement cloth just as proper in sash windows as in casement windows? How are French doors treated leading out-of-doors?

D. Does one retain the regulation shade when using casement cloth?

E. Is the Travis fixture with silk cords always used? They seem unnecessary in places where one can reach to adjust hanging.

F. Can you submit a sample of tape or binding that can finish curtains plain instead of a hem?

G. Later—in making our draperies is the valance better, or straight draperies like those on page 29 (HOUSE & GARDEN, February, 1918) in a house where one wishes all the sunlight to come in and an atmosphere of informality?

A. We consider the simple hanging like that on page 10 of HOUSE & GARDEN for February, 1918, more suitable for the curtains which you describe, than the curtain on page 40, of HOUSE & GARDEN for March, 1917, and they surely will be easier to make.

B. Make your casement cloth curtains with about an inch and a half to two inch heading and sew it to small brass rods so placed that the brass pole will not show when the curtains are drawn.

C. Casement cloth is just as correct for sash windows as for casement windows. The most practical way of treating French doors which lead out-of-doors, if you are planning to use casement cloth, is to shir them on brass rods at the top and bottom of the door. If they were hung just on one rod at the top, they would flap about in the breeze a good deal and would be rather inconvenient.

D. It is not necessary to retain the regulation shade when using casement cloth unless you so desire. In fact, to our mind, the chief advantage of casement cloth is that you don't have to use a shade.

E. It is not essential to use silk draw cords where you can reach to adjust the curtains, although it is more convenient of course, and usually keeps the curtains in better condition.

F. We are submitting a sample which could be used as a binding to finish the curtains instead of a hem.

G. We would suggest your using draperies without a valance since you wish

(Continued on page 92)

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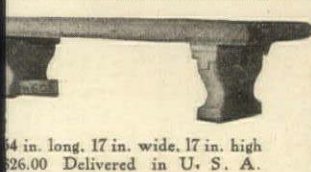
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Brides and Summer Homes May 1

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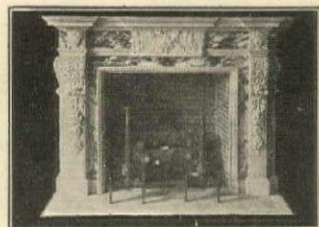
Travel Number May 15
Trips planned for you—north, south, west—till Europe recovers.

Summer Fashions June 1
Summer clothes are fascinating. Vogue knows. Shows. Buys. And you have no regrets.

In the Country June 15
Everything from a piquant parasol to a clingless bathing suit. What to read and what to do with your friends when you entertain.

Hot Weather Fashions July 1
How to be cool though decorative. What to wear and how to wear it.

Hostess Number July 15
How to dress one's salad, one's table, one's servants. Vogue does everything for the hostess but choose her guests.

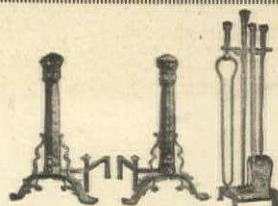


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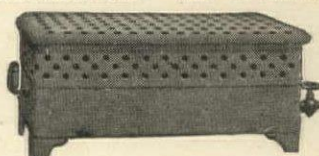
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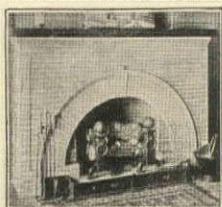
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Are These Your Problems?

(Continued from page 90)

to keep your house full of sunlight and rather informal, unless your room is very high and you wish to cut down the effect of the height, which a valance does very successfully, or if you have an ugly window casement which you prefer not to show, in that case a valance is useful.

ENCLOSED is a rude sketch of our old-fashioned, big sprawling country house. I wish to avail myself of the kind co-operation of your corps of specialists in livable decoration of the library, hall, living room and dining room. The woodwork of the two front rooms is white enamel, of the rest of house is of some dark wood, walnut or mahogany stained. By means of the wide French doors on either side of the hall the whole front of house may be thrown into one, so I want a definite unity of coloring but don't know what sort of scheme to select. I imagine I should like rose for the dominant color because of its warmth and cheeriness in that north room especially, but am also very fond of yellow or gold but don't know how to use these two dominating colors in rooms which open into each other so readily.

Will you please suggest appropriate colorings for rugs, wall papers, draperies, and upholsteries and also proper arrangement of furniture like grand piano, Sheraton sofa, fireplace chair, etc. Suggest appropriate pieces of furniture.

Thanking you for your suggestions how to make these rooms harmonious and beautiful yet comfortable for simple, hospitable living.

We have your letter of February 4th with its interesting inquiry in regard to your color schemes. It seems to us that you could perfectly well use one color scheme in your library and another for your living room in spite of the fact that those two rooms can be thrown into one by use of the French doors simply because a hallway intervenes.

One very successful living room has a very delicate green-blue, rather like a robin's egg, wallpaper, gold chintz at the windows with a purple and blue design, and gold gauze under-curtains. The rugs were a plain midnight blue and a purple, green and gold striped linen was used on some of the furniture with the same gold colored chintz as at the windows on the rest.

In the library you might use a Chinese figured silk at the windows. This comes in a variety of colors. There is especially a deep orange which would carry out your idea of having the room kept cheerful. Neutral gray or faun colored walls, using a scenic paper with a coat of shellac, would be very attractive, and a taupe colored rug.

As to the arrangement of your furniture in your living room, it is well to bear in mind that a comfortable group around the fireplace is always very satisfactory. You will note one possible arrangement in the February HOUSE & GARDEN, on page 33, with a big table placed in back of a davenport making the lamps, books, etc., easily accessible. You will find still another arrangement in the January issue on page 44 with the davenport placed at right angles to the fireplace and a comfortable chair opposite. Since you have a settle on either side of your fireplace, it seems to me that the arrangement on page 33 of the February issue would be best for your problem. We would suggest placing your piano in the space between your two French doors.

I HAVE a perplexing problem in front of me in the decorating of my home. The house is of an English style, stone first, stucco second, with a Southern exposure.

First floor contains dining, living, reception, breakfast. The two first and

two last separate between by French doors, and from themselves by vestibule and hall.

Dining Room, size 15' x 15' (approximately), E. N. and W. exposure. Beamed ceiling, Dutch shelves, panelled walls of oak dark brown, gray sanded finish walls between panels. Casement windows E. and N., bay window W. (diamond casement shape). Parquet floors. Lighting fixtures, wrought iron, verdi-gris.

Kindly advise if oak dining room is appropriate, what color rugs, curtains and upholstery (will blue do?).

Living Room, size 19½' x 14½': Same as dining room except no shelves. Bis natural stone fireplace. Exposure S. and W. Fireplace west exposure between two French doors communicating main porch. S. 4 casement windows, bookcases built in each side, seat between. Communicates with hall and dining room by French doors. What color curtains, rphostery and rugs? Will mulberry do? If mulberry used what upholstery? Verdi-gris lights wrought iron.

Reception Room, 15' x 12'. Southern exposure. Panelled walls, cream color moulding gray between mouldings, gray in panels. Fireplace gas, Adams style. Louis XVI side light and center of gold antique. What color rugs, curtains? Will Adams do? Is Hepplewhite appropriate?

Breakfast Room. Exposure E. and S. Casement on E. and S. Communicates with reception, kitchen. Dark brown wood work, parquet floors. What color rugs, curtains and what color wall tinting will suit with early English (dark brown) furniture?

Master Bed Rooms, 21½' x 16½'. Panelled cream color. Wood work, gray between mouldings. Fireplace Adams style, French side lights and hanging center light, antique gold. Advise style of furniture, curtains, rugs.

Sleeping Porch. Size 16' x 16'. Exposure E. N. W. Cream woodwork, with green tinted walls. Advise color of furniture, rug and draperies if used as small sitting room.

Dining Room—We would suggest your using putty color casement cloth curtains bound in dull blue, a plain dull blue material on the chairs, such as repp or linen, and a plain dull blue reversible rug would be serviceable. You might introduce a little gayety of color in a lacquer screen at the serving door.

Living Room—There is no reason why you should not use mulberry as your main color in this room. There is a gold colored chintz with mulberry and blue predominating in it which could be used as over-curtains and on some of the chairs with plain mulberry material on the rest of the furniture, thin gold corded silk at the French windows and with this a plain sand colored rug.

Reception Room—There is no reason why you should not use either Adams or Hepplewhite furniture in this room. We would suggest illusive green as your predominating color.

Breakfast Room—A simple Jacobean chintz with blue and green predominating would do very well in this room with your early English furniture, and we would suggest tinting your walls a deep biscuit color.

Master's Bed Room—We would suggest your using simple painted furniture in this room. It might be painted a blue-green with lines of cream color and with this, a gay flowered chintz and dimity curtains with a faun colored rug would look well.

Sleeping Porch—Why not use natural color Philippine willow or reed furniture on this porch with cushions of glazed flowered chintz and green and white stripe glazed chintz at the windows. Simple oval hemp rugs come which would look very well with this scheme.



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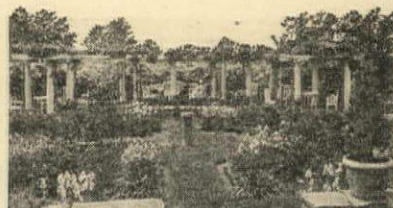
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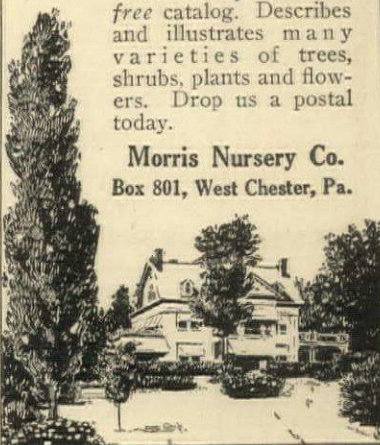
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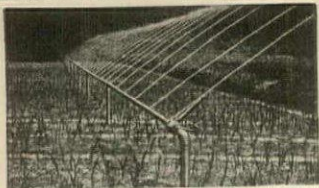
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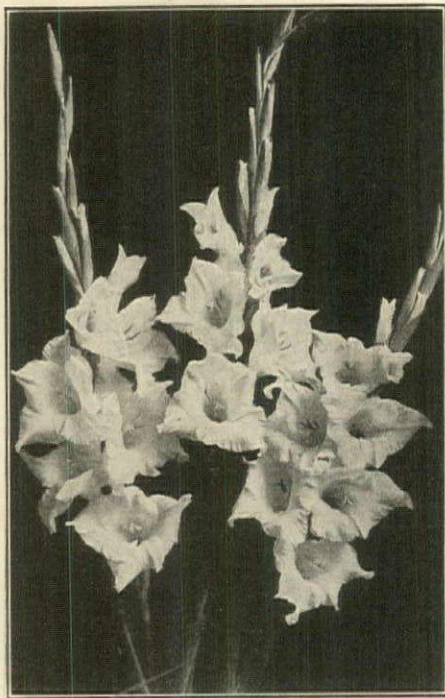
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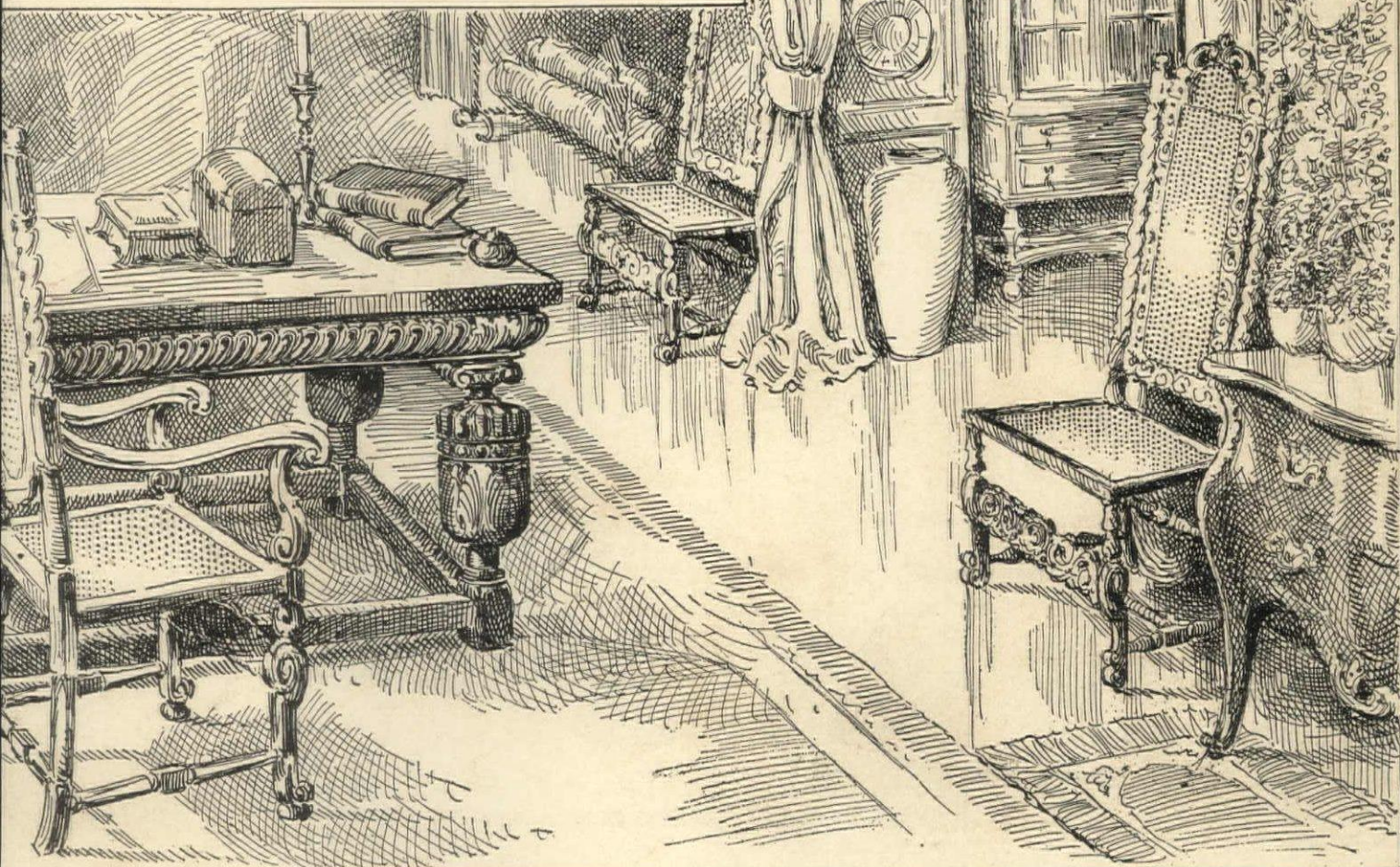
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